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THE YERKES COLLECTION

VOLUME I

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Catalogue

OF

Paintings and Sculpture

IN THE COLLECTION OF

CHARLES T. YERKES ESQ.

New York

VOLUME

I

MDCCCCIV

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INTRODUCTION

In bringing this catalogue before my friends I do so with much hesitation, mainly on account of the great difficulty which all collectors have in naming the artists who have painted the pictures. Where the signature of such artist is not on the picture there can be no certainty of its authenticity unless there is direct evidence of some one who has seen it painted and has also communicated such evidence to people who have lived after him; and even where the name is so found on the picture it is possible that it may have been placed there by some one other than the artist, and fraudulently. Then, again, there are many painters who never sign a picture, and we are left to the opinion of the so-called expert, whose testimony is, to say the least, doubtful. Therefore while I have taken the best evidence at hand for the authentication of my pictures, it must not be understood that I am sure that the names attached to them are the correct ones. Where I have had grave doubts myself I have so designated, and only placed the name where *I have felt* it was quite certain to be correct.

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PAINTINGS BY OLD MASTERS

[*No.* 1]

TADDEO BARTOLI

Sienese School

Born in Siena about 1363; died there 1422. He was the son of a barber. The earliest specimen of his work is now in the Louvre and is an altar-piece of the Virgin and Saints painted for San Paolo of Pisa, dated 1390.

He painted other altar-pieces and frescoes at Pisa, Genoa, and Siena. Although he maintained the standard of the Sienese School by his excellent paintings, he did not cause any progress to be made.

[*No.* 1]

"THE ADORATION"

TADDEO BARTOLI

The Virgin is sitting in the upper part of the picture with her hands raised in an attitude of supplication. Surrounding her head are angels with red wings outstretched. Below these there are other angels, numbering nineteen in all. At the bottom of the picture at right and left, kneeling with upturned heads and eyes, are two figures. Between these two figures is the following inscription in ancient Latin: "Andreas Bartoli de magisri fredi de senis pinxit hoc opus fecit fieri dmia honesta uxor qdam Ser Palamides de Urbino pro aiabus diti uiri sui Matheifilii exode."

From the collection of the Baron Lazzaroni, Lazzaroni, Rome.

Panel, half-round top, 33½ in. long by 79½ in. high.

[*No.* 2]

FERDINAND BOL

Dutch School

Born at Dordrecht in 1611 ; died in Amsterdam in 1681. He went when a child to Amsterdam, his future home, studied under Rembrandt, was made a citizen, and married in 1653 Elizabeth Dell.

[*No.* 2]

"PORTRAIT OF A MAN"

FERDINAND BOL

The picture is half length, representing a man sitting upon a table with his hands one over the other. He wears a velvet hat, and a velvet cloak trimmed with fur thrown over his shoulders. He has a mustache and imperial. The picture has often been taken for a Rembrandt, but the owner is very sure it is a Bol.

Canvas, 28½ *in. long by* 34½ *in. high.*

[*No.* 3]

JAN BOTH

Dutch School

Born at Utrecht, 1610; died after 1662. Pupil of his father, who was a glass painter. He adopted the manner of Claude Lorrain. His brother, Andries, painted figures and animals in his pictures.

[*No.* 3]

"SUNSET"

JAN BOTH

THE sun has just descended behind the high hills in the distance. Its light is reflected, not only on the horizon, but over the entire landscape. A train of pack-mules in charge of two drivers — painted by Andries Both — are winding their way along a rocky road. Large trees are on the right of the picture, while to the left the landscape stretches out in the distance.

From the Armengand collection.

Signed in lower right-hand corner: "J. Both."

Canvas, 21½ *in. long by* 26½ *in. high.*

[*No.* 4]

ALESSANDRO BOTTICELLI (SANDRO)

Florentine School

Born in Florence 1446; died there May 17, 1510.
His real name was Alessandro di Mariano Filipepi, but he took the name of Botticelli from his master goldsmith, to whom he was apprenticed.
In 1469 he was considered the best master in Florence. He is the only contemporary whom Leonardo da Vinci mentions by name in his treatise on painting.

[*No.* 4]

"MADONNA AND CHILD, ST. JOHN AND AN ANGEL"

ALESSANDRO BOTTICELLI (SANDRO)

This is a circular picture containing Christ in the arms of the Virgin Mary. On one side is St. John the Baptist and on the other an angel. Over the Virgin's head falls a light scarf, part of which entwines the head of the Infant Christ. The Virgin's dress is of dark crimson, and over this is thrown a dark blue cloak. St. John is on the left side of the picture in the attitude of prayer, while the angel standing with his hands folded is adoring the Christchild.
From Gallery del Nero, Rome.

Painted in distemper on panel, 29 *in. in diameter.*

[*No.* 5]

FRANÇOIS BOUCHER

French School

Born in Paris, September 29, 1703; died there May 30, 1770. Mostly self-taught. Obtained the first prize at the Academy, 1723. Became Professor in the Academy, 1737; Director in 1765. Was appointed First Painter to the King after the death of Carl van Loo.

[*No.* 5]

"THE TOILET OF VENUS"

FRANÇOIS BOUCHER

SURROUNDED by Cupids and her attendants, Venus has submitted herself for her toilet. She is nude, and is gazing into a looking-glass supported by a piece of blue ribbon held in the hands of one of the Cupids. Another Cupid lies on the ground in front of her; an attendant is arranging pearls in her hair; while another, with back turned, holds a string of the same ornaments. In the rear the face of another attendant can be seen. To the right is a casket filled with jewels. In the foreground two doves are "billing."

Collection, Prince Demidoff, 1870.

Signed on the right-hand side: "F. Boucher, 1742."

Canvas, 58 *in. long by* 49 *in. high.*

[*No.* 6]

DIRCK BOUTS

Dutch School

Born 1440; died May 6, 1475. Called also Stuerbout. His family settled in Louvain about 1450. History painter of great merit of the Van Eyck school, of which he is almost unequaled in glowing depth and transparent clearness of color.

[*No.* 6]

"THE ADORATION OF THE MAGI"

DIRCK BOUTS

The Virgin is sitting at the left of the picture, holding the Infant Jesus. She is dressed in a blue robe, the upper part covered with white, and a white turban on her head. Behind her stands Joseph, dressed in a short red frock. On a table beside the Virgin is a vase. One of the wise men is standing, his hands raised in supplication. In the centre of the picture is another of the wise men coming through the archway, bearing a present. He holds his right hand to his hat and in his left hand carries his gift.

The picture is almost divided into three parts, the right-hand part containing a number of figures. A white horse and also another horse, both without riders, are in the background. Beyond is a landscape.

Panel, 52 in. long by 36½ in. high.

[*No.* 7]

PEETER LEVIEUX BRUEGHEL

Flemish School

Born at Brueghel, near Breda, between 1525 and 1530; died in Brussels about 1569. Pupil of Pieter Koeck van Aalst and of Hieronymus Cock. His specialty was delineating the Flemish proverbs. He imitated Hieronymus Bosch. He became master of the Guild in Antwerp in 1551. He went to Italy, and on his return lived at Antwerp until 1563, when he settled in Brussels.

[*No.* 7]

"A THIEF STEALS FROM A THIEF"

PEETER LEVIEUX BRUEGHEL

A THIEF, disguised as a monk, is passing along the road. An odd-looking man approaches him stealthily, and cuts from beneath his gown a bag of money.

Panel, 7 in. in diameter, circle.

[*No.* 8]

PEETER LEVIEUX BRUEGHEL

Flemish School

[*No.* 8]

"FILL THE WELL AFTER THE CALF IS DROWNED"

PEETER LEVIEUX BRUEGHEL

A BURLY peasant is endeavoring to fill the well after he has lost his calf. The calf's head shows above the dirt.

Panel, 7 in. in diameter, circle.

[*No.* 9]

PEETER LEVIEUX BRUEGHEL

Flemish School

[*No.* 9]

"THE BACON IS TOO GOOD FOR YOUR MOUTH"

PEETER LEVIEUX BRUEGHEL

A PORTLY fellow is shown sitting on a stool beside a house. Near him is his repast on the head of a cask. In one hand he holds a large sausage, and in the other a knife with which to cut it.

Panel, 7 in. in diameter, circle.

[*No.* 10]

PEETER LEVIEUX BRUEGHEL

Flemish School

[*No.* 10]

"AS FULL AS AN EGG"

PEETER LEVIEUX BRUEGHEL

An old toper is seen astride of a large egg. His head is thrown back, and he is emptying the contents of a mug into his mouth. The head of a figure is seen inside the egg.

Panel, 7 in. in diameter, circle.

[*No.* 11]

AGNOLO BRONZINO

Florentine School

Born at Monticelli, near Florence, in 1502 or 1503; died in Florence, November 23, 1572.

His real name was Agnolo di Cosimo Allori, but commonly called Il Bronzino. Pupil of Raffaelino del Garbo, and later of Jacopo da Pontormo. He was a great admirer of Michael Angelo. Some of his works show his influence, though he was not one of his imitators. His portraits of members of the Medici family and of many distinguished men of his time are among his best works and among the finest of the sixteenth century.

[*No.* 11]

"PORTRAIT OF A LADY"

AGNOLO BRONZINO

The lady wears a dark low-cut crimson gown, with lace filled in across the neck and shoulders. The dress has dark sleeves. She is sitting at a table covered with a red cloth. An open book is before her.

Panel, 26½ in. long by 35¾ in. high.

[*No.* 12]

ARTIST UNKNOWN

School of Brussels

[*No.* 12]

"VIRGIN AND CHILD"

SCHOOL OF BRUSSELS

The Virgin holds the child in her hands, while he is playing with a little bird. A red mantle is thrown partly over her head and shoulders, and she wears a black velvet dress trimmed with fur. In front of her on a table is an illuminated book and a bunch of grapes. To the left is a window, the glass of which is composed of disks set in metal frames. On the window-sill is a glass filled with flowers.

Panel, 10½ *in. long by* 12½ *in. high.*

[*No.* 13]

JEAN CLOUET

French School

Born about 1485; died about 1541. Son of Jehan Clouet, of Brussels. He was commonly called Janet. Settled first in Tours, and afterward in Paris. Became painter and valet de chambre to Francis I., in 1518.

[*No.* 13]

"PORTRAIT OF A MAN"

JEAN CLOUET

A VERY strong face, adorned with a full red beard and mustache, is here presented. The individual wears a coat of dark fur resembling sealskin, and a low crown hat of black velvet.

From the collection of Horace Walpole, Strawberry Hill, 1842.

Panel, 5¾ in. long by 6¾ in. high.

[*No.* 14]

CLAUDE CORNEILLE

French School

Born in the early part of the 16th century, and died about 1576. He was called Corneille of Lyons. He enjoyed great reputation for his portraits — which were usually of small size and pale in color — during the reigns of Francis I., Henry II., Francis II., and Charles IX.

[*No.* 14]

"PORTRAIT OF FRANÇOIS, DAUPHIN DE VIENNOIS, DUC DE BRETAGNE"

(Son of King Francis I. and of Claude of France.)

CLAUDE CORNEILLE

The subject was born at Château d'Amboise, February 28, 1517, and made Duc de Bretagne, at Nantes, August 14, 1532; died by poison, at Valence, August 1, 1536. The picture represents him as a grown-up boy with a pale, sad face, brown eyes, and the suggestion of a mustache. He wears a dark coat, which is slightly opened at the breast, and a small lace collar. On his head is a dark cap of soft material, ornamented with two drooping white feathers.

From the collection of M. de Gagniers.

Also from the collection of Horace Walpole, Strawberry Hill.

Panel, 6 in. long by 7 in. high.

[*No.* 15]

JOOST VAN CRAESBECKE

Flemish School

Born at Neerlinter in South Bravant in 1608. The date of his death is not known, but it must have been prior to 1662. He was the pot companion and pupil of Adriaen Brouwer. He was bred a baker and had settled at Antwerp in that capacity at the time when Brouwer visited that city. He was also a pupil of Rubens.

[*No.* 15]

"THE ALCHEMIST"

JOOST VAN CRAESBECKE

A DOCTOR'S office is displayed opening into a portico. On the table is an open book standing against the wall, beside which is a skull, suggesting the occupant's profession. On the wall four pictures are hung. The doctor is clad in a bright red gown, and holds in his hand a carafe containing some liquid, through which he is looking as he holds it to the light. A little boy stands by his mother, intently gazing at the wise man.

Panel, 19¼ *in. long by* 25½ *in. high.*

[*No.* 16]

JOOST VAN CRAESBECKE

Flemish School

[*No.* 16]

"PORTRAIT OF A MAN"

JOOST VAN CRAESBECKE

This picture represents a man dressed in a dark coat or cassock, with white neckcloth and cuffs. He is full-faced, with a mustache and slight imperial; and curly brown hair falls over his neck and shoulders. His left arm rests upon a table.

Panel, oval, 8¾ *in. long by* 10⅞ *in. high.*

[*No.* 17]

AELBERT CUYP

Dutch School

Born at Dordrecht, October, 1620; died there and buried November 6, 1691. Landscape, animal, and marine painter. Son and pupil of Jacob Gerritsz Cuyp.
Lived many years at Dordwijk, near Dordrecht, where as vassal of the countyship of Holland he had the right to sit in the Supreme Court of Justice. His name was presented to the stadtholder William III. in 1672 as a nominee for membership in the Regency of Dordrecht. In his early years he painted still life, birds, stables, and sometimes portraits signed "A. C."

[*No.* 17]

"LANDSCAPE WITH MAN ON DAPPLED HORSE"

AELBERT CUYP

The picture shows two men on horseback, — one in the foreground wearing a red coat sitting on a gray horse, and another in the background on a bay horse. He wears a dark coat. A man and two dogs stand to the left. Mentioned in "Smith's Catalogue," part v., page 334, number 174, as follows : "A gentleman in a scarlet jacket, mounted on a spotted gray horse, at the head of which stands a gentleman in brown dress with two dogs by his side. A third gentleman is seen on the left on a bay steed galloping from a wood. Now in the collection of Mr. Gates."

Signed in the lower right-hand corner : "A. C."

Panel, 15½ *in. long by* 11¼ *in. high.*

[*No.* 18]

GERARD DAVID

Flemish School

Born at Oudewater about 1450; died in Bruges, August 13, 1523. Took the freedom of the Guild in Bruges in 1484; was its Dean 1501–1502. Appears also in the Guild of Antwerp, 1515.

[*No.* 18]

"THE HISTORY OF ST. AUGUSTINE"

GERARD DAVID

This picture is in three parts. The centre part represents St. Augustine receiving the Pope's hat. He is sitting in an attitude of supplication. A cardinal on either side holds the hat above his head while two other figures at either side hold a staff. In front and at the sides kneel two friars dressed in white; one stands holding vessels of church worship. The altar is at the rear of the figures. In this part there are all together eleven figures. At the right of the picture there are six figures, prominent among them a man in green and a man in red. Behind them a house and landscape are seen. To the left are eight figures in the foreground, and four figures in the background. There is also a house with a cupola adjoining it in the background.

This painting was originally owned by the Comtesse de Béarn, Paris.

Panel, 59 in. long by 53 in. high.

[*No.* 19]

BALTHASAR DENNER

German School

Born at Altona, November 15, 1685; died in Rostock, April 14, 1749. Studied under obscure masters in Altona and Dantzic; then in 1707 at the Berlin Academy. In 1709 he began his career by painting the portraits of Duke Christian Augustus of Holstein and his sister. At the age of twenty-four his name was famous, and he received numberless orders from princes and nobles of northern Germany, Denmark, Holland, and England, which he executed with microscopic accuracy and infinite elaboration of detail.

[*No.* 19]

"HEAD OF AN OLD WOMAN"

BALTHASAR DENNER

This is a life-size bust of an old woman clad in a wine-colored velvet cloak trimmed with gray fur. Her head is covered with a white kerchief which also envelops her neck, and covering the kerchief is a blue velvet head-dress. The dress is open at the throat, showing the aged neck. Her face has many wrinkles, and her eyes are a light blue, into whose depths one can see as clearly as if the portrait were life itself.

Signed in the lower right-hand corner: "Denner."

Copper, 13 in. long by 15 in. high.

[*No.* 20]

GERARD DOU

Dutch School

Born at Leyden, April 7, 1613; died there, February 9, 1675. Pupil of Bartholomew Dolendo, and also of Rembrandt, in 1628. His work was of a fine character and has always been greatly admired.

[*No.* 20]

"THE EVENING SCHOOL"

GERARD DOU

An old schoolmaster is shown sitting at a table, busily engaged sharpening a quill pen. A single candle lights the room. One of his scholars — a little girl — is studying her book; another pupil — a boy — is writing; and still another boy is holding an unlighted candle to the one already lighted. In the background a woman holds a lantern. The whole scene is in the master's finest vein, and can only be fully appreciated when seen under a strong glass.

Panel, half-round top, 9 *in. long and* 10 *in. high.*

[*No.* 21]

GERARD DOU

Dutch School

[*No.* 21]

"THE HERMIT"

GERARD DOU

This picture is described in Smith's Catalogue Raisonné, Part I. No. 84, as follows: "A venerable hermit in a cell perusing a large book. In his left hand he holds a pair of spectacles, and with his right is raising the leaves of a book as if about to turn over a page. The trunk of a withered tree fills up the left of the subject. This production has been considerably enlarged. Originally all that was shown was the head of the hermit, which was painted with extraordinary care and fine effect. The exquisiteness of the work, no doubt, induced the artist to increase the size of the picture, and give it the development and finish it now presents. Collection of M. Tronchien, 1801. Collection of M. Sereville, 1811. Now in possession of M. Woodburns."

In the opinion of the writer the above statement is incorrect, as it is quite evident that the head was never painted without surroundings. It is more likely that some part of the picture got very badly injured and the head was cut out, placed in another panel, and Dou then painted the surroundings as they are now.

Panel, 12 *in. long by* 16¼ *in. high.*

[*No.* 22]

ALBRECHT DÜRER

German School

Born in Nuremberg, May 21, 1471; died there, April 6, 1528. History and portrait painter and engraver.

Son of a goldsmith, who first instructed him in his trade, and then apprenticed him to the painter Michael Wolgemuth for three years and a half, after which, in 1490, he visited Strasburg, Colmar, Basle, and Venice, where he was much impressed by the works of Andrea Mantegna. Returning home about 1494, he married Agnes Frey, and probably worked in Wolgemuth's studio until 1497, when he removed to an atelier of his own, where during the succeeding eight years he produced a large number of pictures, woodcuts, and engravings. From 1505 to 1507 he lived at Venice, where he felt the charm of the Italian Renaissance masters, Bellini and Mantegna, whose influence he showed in his subsequent works. Shortly after, he returned to Nuremberg. From 1512 he worked for the Emperor Maximilian as court painter. In 1515 Nuremberg assigned him a yearly pension of 100 gulden.

He attended the coronation of Charles V. at Aix-la-Chapelle, and obtained the appointment of court painter before his return to Nuremberg, where he continued to work until his death.

[*No.* 22]

"PORTRAIT OF HANS GUNDER OF NUREMBERG"

ALBRECHT DÜRER

The picture represents a portrait of Hans Gunder of Nuremberg painted in the year 1509. It is a striking picture of head and bust on a red background. His eyes are light blue; his coat is open at the neck; one lapel is partly folded over.
This picture was purchased from B. Purgen of Nuremberg.
From the collection of H. d'Anslan.
Signed in upper right-hand corner: "A. D." (in monogram).

Panel, 13½ *in. long by* 15½ *in. high.*

1509

[*No.* 23]

CORNELIS DUSART

Dutch School

Born in Haarlem April 24, 1660; died there October 1, 1704. Genre painter, excellent pupil and faithful imitator of Adriaen Van Ostade. Admitted to Painters' Guild January 10, 1679.

[*No.* 23]

"PEASANTS MERRYMAKING"

CORNELIS DUSART

THERE is a merrymaking in a large room filled with merrymakers. The fiddler is standing in an elevated position a little to the left of the centre, and a man playing a bass viol is standing beside him. A man and a woman are dancing in the middle of the floor, a dog in front of them and a number of people in the rear. In the front and to the left is a man sitting on a bench, and between him and the large stained-glass window stands an older man with a tall hat on his head. Below the window sit an amorous pair, the woman with a glass in her hand. The heavy wooden beams support the roof.

From the collection of M. de Potemkins; also sale of Valentone Roussel, Brussels, 1899.

Signed in lower right-hand corner: "D. 1524."

Canvas, 16 *in. long by* 17¾ *in. high.*

[*No.* 24]

ANTON VAN DYCK

Flemish School

Born in Antwerp, March 22, 1599; died in London, December 9, 1641. At ten years of age he was apprenticed by his father, Francis Van Dyck, linen draper, to Hendrik Van Balen, and at sixteen he entered the studio of Rubens as his pupil and assistant, employed by this great master to prepare black and white drawings for his pictures for the use of the engravers who worked under his eye and to make cartoons from his sketches. Van Dyck's talent developed with astonishing rapidity. He obtained access to James I. through the Countess of Arundel. He painted the king's portrait at Windsor. In the autumn of 1621 the king gave him a horse and sent him on a journey to Italy, where Van Dyck took up his residence. Jealousy of his great success made Rome intolerable, and he proceeded to Genoa in January, 1624, and remained there until the next year, when he returned home. Rubens was very fond of him, and bought several of his pictures, which set the tide running in his favor.

After an unsuccessful visit to England in 1627, where he failed to obtain presentation at Court for want of favor with the Duke of Buckingham, Van Dyck lived for three years at Antwerp and Brussels, painting and etching a number of pictures which have become famous. In 1630 Charles I., who had seen some of his work, invited him to England. In April, 1632, Van Dyck obeyed the summons, and after he had been presented to the king by Sir Kenelm Digby, painted his portrait, that of the queen, and the great picture of the royal family, now at Windsor.

In July he was knighted and appointed court painter, and in October, 1633, had a pension of £200 a year assigned to him. During the next nine years he painted nineteen portraits of the king, seventeen of the queen, as well as many of their children, at a fixed price of £50 for half and £100 for full length figures. Living in a style of splendor far beyond his means, Van Dyck became more and more embarrassed as the troubles of Charles's reign thickened, until in 1638 he presented his unpaid claims to the king, including his pension for the past five years, payment for many portraits and for four cartoons prepared for tapestries at Whitehall, which he valued at the large sum of £80,000. These claims were but partially satisfied when he went to France in 1641. Disappointed and in broken health, he returned to England via Antwerp, and on the 1st of December, the birthday of his daughter Giustiniana, he made his will, and on the 9th he expired. He was buried in St. Paul's Cathedral.

[*No.* 24]

"WOLFGANG, DUKE OF NIEUBOURG"

ANTON VAN DYCK

The subject of the picture is portrayed as a tall man dressed in the style of a Spanish grandee. The close political connection between Spain and the Netherlands at that period doubtless influenced the dress of the Dutch. He stands with the thumb of his right hand thrust through a part of the drapery of his doublet and the thumb of his left through the guard of his sword. He is dressed entirely in black and has a closely cut beard. He wears broad cuffs and a large white collar. Behind him to the left is a marble column and to the right some red drapery. A large dog, a Great Dane, brindle and white, is to the left. They both stand on a red carpet.

Mentioned in Smith's Catalogue Raisonné; Part 3, page 18, No. 51. "A full length portrait of Wolfgang, Duke of Nieubourg. He is dressed in black. The right hand holds a ribbon, which is suspended around the neck; a large dog is standing by his side. . . . Done in lithography by Piloti."

The picture here described in Smith's Catalogue is in the Munich Gallery, and differs somewhat from the picture in this collection in being not quite so large.

Canvas, 53½ *in. long by* 86 *in. high.*

[*No.* 25]

ARTIST UNKNOWN

School of Van Eyck

[*No.* 25]

"ADORATION OF THE MAGI"

SCHOOL OF VAN EYCK

The Virgin is clad in a dress with a blue bodice and a red skirt. Her golden hair flows over her shoulders, mingling with a red scarf. To the left is a man in a green coat, over which is a richly embroidered garment trimmed with ermine. His hat lies upon the floor, and in his hand is a jewel case filled with jewels towards which the Christchild reaches. Back of him is an Ethiopian wearing a white turban, in whose hands are a number of rich presents. On the right stands a man facing this group, his back to the spectator. He wears a green mantle and carries a jeweled present in his hands. He wears red stockings, and on his head a red cap. He has a dark-brown beard. In the background is a landscape with a river.

Panel, 28 *in. long by* 35½ *in. high, curved top.*

[*No.* 26]

GOVAERT FLINCK

Dutch School

Born at Cleves in 1615; died in Amsterdam 1660. His parents wished to bring him up to mercantile pursuits, but he preferred to be a painter. He was first a pupil of Lambert Jacobsz at Leeuwarden. About 1650 the Magistrates of Amsterdam engaged him on the paintings for the town hall. In 1652 he became a Burgher for Amsterdam.

[*No.* 26]

"TOBIAS AND THE ANGEL"

GOVAERT FLINCK

Tobias is sitting with his head thrown back, that his son, with the guidance of the angel, may apply restoratives to his eyes that his sight may return. The son is standing behind him with his left hand resting on his father's head while with the right he is preparing to administer the medicine. The angel points to the eyes of Tobias, and with head turned slightly to the left is looking at the old wife, who holds her husband's hand. On the extreme right in the background are two children.

Canvas, 65½ in. long by 58½ in. high.

[*No.* 27]

CLAUDE GELLÉE (CLAUDE LORRAIN)

French School

Born in Champagne, on the Moselle, in 1600; died in Rome, November 23, 1682. Pupil of his elder brother, a wood engraver at Freiburg in Breisgau. From 1619 to April 8, 1625, lived at Rome working as an apprentice and valet to Agostino Tassi. At Nancy he found employment in decorating Chapelle des Carmes for Duke Charles III. Then in 1627 he returned to Rome to remain for the rest of his life. By 1634 Claude had become a celebrity of Rome. In the height of his fame he was patronized at Rome by the King of Spain, the Elector of Bavaria, Prince Doria, the dukes de Béthune and de Créquy, and many other distinguished persons. From the church of the Trinità di Monte, where he was buried and where his monument was destroyed by the French in 1798, his remains were removed in 1840 to the church of S. Luigi in Francesi, at the suggestion of M. Thiers.

[*No.* 27]

"A SEAPORT"

CLAUDE GELLÉE (CLAUDE LORRAIN)

An old port is seen with a vessel about to sail. She is on the extreme right, and four women are on the shore, evidently sad at the departure of the sailors. A man is sitting on a stone, pointing to the vessel. Three sheep and two goats are seen lying down or feeding in the foreground. A small boat is sailing off in the distance. A little to the left of the centre, on a quay, stands a massive building with four square towers. Four men are hauling on a hawser at the left, whilst two more are to be seen in a small boat. At the extreme right of the picture is a large tree; two classical columns with architrave somewhat fallen into decay are near by. Hills are in the background.

Canvas, 69 in. long by 49½ in. high.

[*No.* 28]

DOMENICO GHIRLANDAJO

Florentine School

Born in Florence, 1449; died there, January 11, 1494. Real name was Domenico di Tommaso Curradi di Dosso Bigordi. He took his surname from his father, a goldsmith, who was called Ghirlandajo (garland-maker), from the wreaths of gold and silver worn as head-dress ornaments which he made. Called to Rome by Sixtus IV. in 1482, he painted the "Calling of Peter and Andrew" upon the walls of the Sistine Chapel.

[*No.* 28]

"PORTRAIT OF A YOUNG GIRL"

DOMENICO GHIRLANDAJO

A YOUNG woman is represented a little less than half length and two-thirds life size. She leans forward from behind a stone balustrade. The eyes are chestnut, the hair is light, parted on the forehead, with a head-dress thrown over it. A transparent veil covers the bare shoulders. She wears a low bodice of a bright red color tied with strings, through which a dark-blue chemise is visible. Over her shoulder is a mantle of a light yellow color. The background is light blue in tone. The portrait is supposed to be that of the painter's second wife, to whom he was married in 1488.

Panel, 12½ *in. long by* 16¼ *in. high.*

[*No.* 29]

JAN VAN GOYEN

Dutch School

Born at Leyden, January 13, 1596; died at The Hague, 1656. Became pupil of Esaias Van de Velde, in Haarlem, about 1616. He made a tour through France in 1618. Settled in Leyden, and married in 1631. Removed to The Hague, where, in 1640, he was president of the Guild.

The date, 1657, on the picture which he left unfinished at the time of his death was added by his son-in-law, Jan Steen, who painted in the figures.

[*No.* 29]

"ON THE RIVER"

JAN VAN GOYEN

A QUIET stream running through a landscape and crossed by a rustic bridge is here shown. To the right is an old cottage with a colossal tree standing beside it. A man is fishing near by, and a woman stands watching him. A short distance away two men in a boat are making preparation to cast their net, and still others are rowing in the distance. Cut off at the corners so as to fit a round frame.

Signed on the bridge abutment: "V. G., 1653."

Panel, circle, 15½ *in. diameter.*

[*No.* 30]

JAN VAN GOYEN

Dutch School

[*No.* 30]

"VILLAGE ON THE RIVER"

JAN VAN GOYEN

The river fills the entire foreground of the picture. To the left in the foreground are two boats, one of which, evidently a ferry-boat, is laden with people and a pair of horses with a wagon. Two rowboats are in the stream. Four cows are on the bank to the left, and a milkmaid sits beside one of them. On the other bank of the stream is the village, with a church, the spire of which rises above the trees and the houses. To the left in the background are boats proceeding down the river.

Signed on the bank of river to the right of centre: "J. V. G."

Panel, 28 *in. long by* 18 *in. high.*

[*No.* 31]

JAN VAN GOYEN

Dutch School

[*No.* 31]

"LANDSCAPE BY THE RIVER"

JAN VAN GOYEN

A SMALL bridge spans a part of the stream which runs under it towards a house on the right. Trees overhang the bridge, and a barn or storehouse stands at the end of it. A small boat with two men in it is lying against the bank. In the distance to the left is another house partly hidden by the trees, and there are two boats in the river with some men standing on the bank beside them. Signed on the right-hand side of the bridge: "V. G., 1638."

Panel, 17 in. long by 12 in. high.

[*No.* 32]

JEAN BAPTISTE GREUZE

French School

Born at Tournus, near Macon, in Burgundy, August 21, 1725; died in Paris, March 21, 1805. Pupil of his maternal grandfather, Grandon of Lyons. Also studied in the Academy at Paris. He amassed a large fortune only to lose it.

[*No.* 32]

"REVERIE"

JEAN BAPTISTE GREUZE

A YOUNG girl is shown sitting at a small table, supporting her head with her left hand. A quill pen and letter are lying beside her. A blue ribbon is around her head, and her hair falls to the front over her shoulders and right arm. She wears a light white garment, which falls unrestrained across her bosom.

From the collection of the Duchess of Penthièvre; from the family of the Duc de Montebello; and later from the collection of Count Daupias.

Canvas, 20 *in. long by* 24 *in. high.*

[*No.* 33]

FRANCESCO GUARDI

Venetian School

Born in Venice 1712; died 1793. Architect and landscape painter; pupil of Canaletto, whom he succeeded in surpassing. While hardly as precise in perspective detail, his work shows much more readily the hand of a master than Canaletto's.

[*No.* 33]

"GRAND CANAL AT VENICE"

FRANCESCO GUARDI

The scene is the Grand Canal at Venice. Many gondolas and boats with merchandise cover the portion of the canal which fills the foreground. The houses, so varied in architecture, that line the Grand Canal are to be seen at right and left. In the distance, a little to the right of the centre, may be seen the spire of a church, while in the central background is the Rialto, crossing the canal.

Panel, 34¼ *in. long by* 25¾ *in. high.*

[*No.* 34]

FRANCESCO GUARDI

Venetian School

[*No.* 34]

"WEDDING OF THE DOGE"

FRANCESCO GUARDI

In this picture the Nova Fondamenta is shown with a large number of regal looking barges and represents a fête day. Two large buildings (one a church) are seen near a bridge which crosses a small canal. A number of houses to the left in the far distance. The stern of a large barge is seen in the foreground to the left. Another large barge is moored in front of one of the covered passageways leading from the water side to the church door.

Panel, 18 *in. long by* 15 *in. high.*

[*No.* 35]

FRANS HALS

Dutch School

Born in Antwerp, 1584; died in Haarlem, August 26, 1666. Dutch school; pupil of Karel van Mander. A founder of the national style and a portrait painter to be ranked with the greatest masters. He excited the admiration of Van Dyck and other painters. In 1664 he was reduced to sheer want, and was supported by the municipality and pensioned.

[*No.* 35]

"PORTRAIT OF A WOMAN"

FRANS HALS

An old lady in a black silk dress with embroidered waist is shown sitting in a high-backed chair. She wears a stiff white ruff (which was common to the period in which the artist lived and flourished), and also the conventional cap. In her left hand she holds a book. The hand shows signs of rheumatism, which was very prevalent among the Hollanders in ancient times. The back of the chair is ornamented at each corner with lions' heads. Just above the corner of the chair, to the left, is the inscription : —

ÆTAT SVAE 56
ANO 1535

Canvas, 35½ *in. long by* 45 *in. high.*

[*No.* 36]

FRANS HALS

Dutch School

[*No.* 36]

"THE SINGERS"

FRANS HALS

The head and shoulders of a boy and half length of a girl are shown in the picture. The children are singing, the boy looking up and smiling and the girl looking down at the music which the boy holds in his two hands and which she supports with her left hand. Her right hand is placed gently upon his shoulder. A brown jug hangs on the wall at the upper left-hand corner.
Signed to the left of the centre on wall: "F. H."
From the sale of Coupry-Dupri, Paris, 1811. From the collection of S. A. S. Monseigneur le Duc d'Arenberg.

Canvas, 25 in. long by 28 in. high.

[*No.* 37]

FRANS HALS

Dutch School

[*No.* 37]

"THE VIOLIN PLAYER"

FRANS HALS

A LITTLE boy, wearing a fur cap, is playing a violin. He has a black jacket, under which is a red waistcoat and a white frilled shirt. His face is turned upward, and his eyes, cast to the left, look in the same direction. He is singing, and his face betokens with great power the feeling which is thrown into his actions.

Signed on the left in monogram: "F. H."

Panel, diamond-shape, 7½ in. each side.

[*No.* 38]

FRANS HALS

Dutch School

[*No.* 38]

"THE SINGING GIRL"

FRANS HALS

A YOUNG girl with high forehead and black hair, ornamented with a narrow ribbon, is holding a book in her left hand, while her right is upraised as though keeping time. She is singing, and intently watching the pages of her book. A yellow dress is seen at the shoulders, also a part of a green bodice which she wears over a white frilled chemisette.

Signed to the right in monogram : " F. H."

Panel, diamond-shape, 7½ in. each side.

[*No.* 39]

GEORGE HENRY HARLOW

English School

Born in London June 10, 1787; died there February 4, 1819. Portrait painter and pupil of De Cort Drummond and Sir Thomas Lawrence. First exhibited at the Royal Academy in 1805. In 1818 he visited Rome, was introduced to the Pope by Canova, and through him made a member of the Academy of St. Luke.

[*No.* 39]

"PORTRAIT OF A BOY"

GEORGE HENRY HARLOW

The boy sits on a chair with his hands folded in his lap, his left hand grasping his right thumb. He is a rosy-cheeked little fellow with black eyes full of mischief, and looks as though he had but little interest in posing for his portrait. He wears a little ruffle around his neck, and his clothes are of a dark brown color.

Canvas, 25 in. long by 30 in. high.

[*No.* 40]

JAN VAN DER HEYDEN

Dutch School

Born at Gorinchem, in 1637; died in Amsterdam, September 28, 1712. His forte was architecture and landscape painting. Views of buildings show a feeling for the picturesque, warm and transparent tone, accurate perspective, and fine touch. Ranks first among those who represented exteriors of buildings. His figures were generally painted by Adriaen van de Velde, Eglon van der Neer, and Lingelbach.

[*No.* 40]

"MARKET DAY IN ROTTERDAM"

JAN VAN DER HEYDEN

The scene is located in a broad street. The rear of a church, surrounded by a wall, is shown to the left. Against the wall are several figures — there are a great number in the picture — all painted by Adriaen van de Velde. Conspicuous among the figures is a blind man receiving alms from a woman and a little child. Further on is a large pump, from which a woman has just been drawing water. At the end of the wall, on a small platform, a man is talking to a crowd of people, while a boy beside him attracts attention by beating a drum. On the left side of the street are women with vegetables and wares of various kinds, which they offer for sale. In the distance are throngs of people.

Collection Count Soltikof.

Signed in lower left-hand corner: "V. Heyden."

Canvas, 20¾ *in. long by* 17 *in. high.*

[*No.* 41]

JAN VAN DER HEYDEN

Dutch School

[*No.* 41]

"THE VILLAGE"

JAN VAN DER HEYDEN

A GROUP of thatched cottages is here presented. In the doorway of one of them an old woman stands gazing on the quiet scene before her. To the left, near an open gateway, a peasant girl is conversing. In the foreground a stream of water is shown in which ducks are swimming, while on the banks chickens are wandering contentedly about. Perched on the top of a pole is a dove house. To the right is an old shed. In front of it stands the stump of a tree, and a wooden bench rests at the edge of the water. The sky is overcast with grayish white clouds, and joins the background. In the distance the spire of a church is shown.

Signed at the right, on one of the boards of the old house: "V. Heyden."

Canvas, 22¾ *in. long by* 18½ *in. high.*

[*No.* 42]

JAN VAN DER HEYDEN

Dutch School

[*No.* 42]

"THE OLD HOUSE"

JAN VAN DER HEYDEN

A PORTION of an old brick house with a tiled roof is represented on the right of the picture. A woman stands in the doorway, and there are several figures both in the foreground and in the distance. Two large trees are in the centre, and to the left is open country. Signed (name indistinct), 1668.

Panel, 13 *in. long by* 9 *in. high.*

[*No.* 43]

MEINDERT HOBBEMA

Dutch School

Born at Amsterdam, 1638 ; died at same place, 1709. Pupil of Jacob van Ruisdael. Figures and animals in his pictures were painted by Berghem, Van de Velde, Lingelbach, and Wouwerman. Most of his pictures were bought by Englishmen. He was much neglected in his lifetime and little esteemed. He now takes rank as one of the greatest masters of landscape art, thanks to the initiative of England.

[*No.* 43]

"A VIEW IN WESTPHALIA"

MEINDERT HOBBEMA

This picture is described in Smith's Catalogue Raisonné, Part VI. No. 18, as "A view in Westphalia, representing a richly wooded country, distinguished in its composition. On the right are the ruins of a house, beyond which is a large clump of trees, surrounded in part by a stream of water, which is crossed by a rustic bridge. A little way off stands a cottage among trees, and still further to the right is seen a spire in the adjacent hamlet. The opposite side is rendered picturesque by a little lake fringed with weeds and foliage. The figures which animate the scene consist of a man angling, another crossing the bridge, and a man and woman in conversation.

"Now in the collection of William Wells, Esq., Redreaf."

Panel, 34 *in. long by* 24 *in. high.*

[*No.* 44]

MEINDERT HOBBEMA

Dutch School

[*No.* 44]

"THE MILL"

MEINDERT HOBBEMA

An old mill stands in the centre of the picture, the sun shining on it brightly. One large tree is at the right and three other trees at the left. The mill is reflected in a stream of water which flows in front of it. A woman and a little child and a man are in the foreground. It is said that the sky in this picture is not quite finished, and that it was the last work of the master. The rest of the picture is painted with the utmost care and is evidently one of his best works. "This picture belonged to an old family, and hung in the same place since it was relined in 1830 or earlier. Its frame was falling to pieces and the painting was becoming so black with age and dirt that the subject could scarcely be deciphered. Durand-Ruel purchased the picture and had it cleaned, when its great beauty was discovered."

Signed in the lower right-hand corner: "M. Hobbema."

Canvas, 47½ in. long by 36 in. high.

[*No.* 45]

MEINDERT HOBBEMA

Dutch School

[*No.* 45]

"THE FORD"

MEINDERT HOBBEMA

This picture represents an old mill on the left, located on a stream of water. In the back centre is a house, and in the front two large trees and several small ones, with a group of smaller trees on the right. A man in a red jacket with a package on his back is sitting on a log. In the foreground is a shepherd talking to a woman. They are driving some sheep and a cow to the stream. A dog is swimming across the water. In the left background is a man with a flock of sheep, also a group of trees.

Formerly in the possession of Mrs. Whatman.

The two large figures in front are by A. Van de Velde.

Canvas, 52 *in. long by* 39 *in. high.*

[*No.* 46]

MEINDERT HOBBEMA

Dutch School

[*No.* 46]

"THE OLD MILL"

MEINDERT HOBBEMA

An old mill is in the foreground to the left beside a running stream, and a woman is seen in front of it. On the right are two men extending their hands to each other. One is dressed in red and the other in dark colors. They are surrounded by a group of large trees. In the background is a house, and a woman looks out from the doorway. The lower part of the Dutch door is closed. There is also a man walking beside the stream which divides the foreground from the house. The light color so familiar in Hobbema's works illumines the background.

Signed in the lower right-hand corner: "Hobbema."

Panel, 29 in. long by 21¾ in. high.

[*No.* 47]

ATTRIBUTED TO MEINDERT HOBBEMA

Dutch School

[*No.* 47]

"THREATENED STORM IN SUMMER"

ATTRIBUTED TO MEINDERT HOBBEMA

A SUMMER afternoon, with gathering clouds, is here represented. In the foreground a man and woman are shown. The former is driving a cow along the road; the latter is accompanied by a dog. Beyond is a woman, and cattle; to the right a man, woman, and child are hastening along the road; and to the left is a cottage, in the door of which stands a woman. A pond is in front of the house. The animals and figures are by Nicholas Berghem. The picture was once in the possession of the Empress Catherine, who presented it to Prince Vorong.

Signed in lower right-hand corner: "M. Hobbema."

Panel, 43 *in. long by* 30 *in. high.*

[*No.* 48]

ATTRIBUTED TO MEINDERT HOBBEMA

Dutch School

[*No.* 48]

"THE ROAD TO THE COTTAGE"

ATTRIBUTED TO MEINDERT HOBBEMA

A ROUGH road winds its way to the cottage, which is discernible on the left, though partly hidden by foliage. A large clump of trees is also shown beside the road. Two men are standing under them, and another man is seen beyond. To the right are two men some distance apart.
Signed on log in lower right-hand corner: "Hobbema."

Panel, 33 in. long by 24 in. high.

[*No.* 49]

PIETER DE HOOCH

Dutch School

Born in Rotterdam; baptized December 12, 1632; died in Haarlem, 1681. Worked at Delft, where he entered the Guild in 1655. One of the most original artists of the Dutch School, and painted domestic scenes in such a manner that a bright light was thrown from one side.

[*No.* 49]

"THE SOCIAL GLASS"

PIETER DE HOOCH

A TABLE is shown in the centre of a modestly furnished room, and at it a man is sitting holding a glass from which he has been drinking. He wears a broad-brimmed hat, and has flowing locks which fall upon his shoulders. A woman stands opposite, her left hand grasping the handle of a beer pitcher, while her right is extended toward an empty glass in the man's hand. The man, with his left hand outstretched, seems to be asking permission to help himself. On the table lies a handsome Turkish rug, the folds of which fall over the side. On the right of the room is a red-covered chair, and on the left a window draped with a pink curtain. The open courtyard can be seen in the rear of the house, and further on is a building through which is a passage into the open landscape beyond.

Panel, 18¼ *in. long by* 20½ *in. high.*

[*No.* 50]

PIETER DE HOOCH

Dutch School

[*No.* 50]

"THE MUSIC PARTY"

PIETER DE HOOCH

In the foreground, a woman is shown attired in a blue satin dress, which is handsomely trimmed with gold lace. She stands beside a violoncello, the neck of which she grasps with her left hand, while in her right she holds a bow, and seems ready to commence playing. Another woman, holding a music book in her left hand, sits by an open casement, with her right elbow supported by the window sill. The position of her hand would indicate that she had been resting it against her head. A man stands behind her and is intently looking at her music. To the right of the musician another man is tuning a lute. A dog stands in front of him. To the extreme right, through an open doorway, a courtyard can be seen, in which there are three persons, and which is surrounded by buildings. A bright light gleams through the window from the left, and is reflected with beautiful effect on the two women. From the Schall collection at Baden.

Canvas, 41½ *in. long by* 35½ *in. high.*

[*No.* 51]

PIETER DE HOOCH

Dutch School

[*No.* 51]

"AN INTERIOR"

PIETER DE HOOCH

The light coming through a window on the left falls on a woman sitting in a chair holding a pair of tongs in her right hand, with which she is reaching towards the fire. In her lap she holds a basket of pears, which she is peeling and placing in a dish at her side. A little child stands beside her reaching into the basket for one of the pears. It is holding one in its right hand. To the left a woman with a red dress is at a cupboard. There is a fire on the hearth on the right-hand side of the picture. A plate of bread and a blue jug are on the table to the left.

Signed at the bottom of window: "P. D. Hooch."

Canvas, 25 in. long by 28 in. high.

[*No.* 52]

HANS HOLBEIN (the Elder)

German School

Born in Augsburg about 1460; died there, 1524. History painter. In his later works he came under the influence of the Italian Renaissance.

[*No.* 52]

"THE FOOL"

HANS HOLBEIN (the Elder)

The bust of a man is shown wearing a cap with long ears and two little horns coming from the top of the cap. He wears a leather jacket laced on the shoulders, and in his hands is a mug, from which he has been drinking. He also holds a knife and a prong.

From the collection of Julius Boekler, Munich.

Panel, 13¾ *in. long by* 17¼ *in. high.*

[*No.* 53]

HANS HOLBEIN (the Younger)

German School

Born at Augsburg, 1497. Died in London between October 7 and November 29, 1543. History and portrait painter. Son and pupil of Hans Holbein the elder. He served as journeyman under Herbster, Koch, or Dig. He matriculated in 1519, when he joined the Painters' Guild. His frescoes in the City Hall at Basle were painted in 1521 and 1522. After visiting Antwerp to see Quinten Massys, he went to England, where Sir Thomas More lodged him in his own house near London. After living in Basle until 1532 he returned to England, where he remained, except with occasional visits to Basle, during the rest of his life. He became Painter to Henry VIII. and received a quarterly salary from the King.

[*No.* 53]

"PORTRAIT OF A LADY"

HANS HOLBEIN (the Younger)

A HALF-LENGTH portrait of a lady dressed in the style of the fifteenth century is shown. She wears a white head-dress, a thin piece of veiling covering her chin and neck. Her dress is of black material trimmed with a fur collar. She carries her gloves in her right hand. On the forefinger of the same hand she wears a ring with a dark stone.

From the Quasnika Collection at Lyon.

Signed in the upper right-hand corner: "H. H. 1575."

Panel, 12 *in. long by* 16 *in. high.*

[*No.* 54]

HANS HOLBEIN (the Younger)

German School

[*No.* 54]

"PORTRAIT OF A CHIEF MAGISTRATE OF AMSTERDAM"

HANS HOLBEIN (the Younger)

(Early part of sixteenth century.)

The magistrate is dressed in a black gown, which designates his official position. The large lapels are thrown back, disclosing an inner coat, which is buttoned at the throat. A white lace collar is about his neck, and he wears a broad-brimmed hat, with low crown.

From the collection of Horace Walpole, Strawberry Hill.

Canvas, 6¼ in. long by 7 in. high.

[*No.* 55]

THOMAS DE KEYSER

Dutch School

Born in Amsterdam in 1596 or 1597; died there and buried November 19, 1679. History, genre, and portrait painter. His small pictures are very characteristic. His portraits, which are truthful and of warm, clear coloring, appear to have influenced Rembrandt when the latter came to Amsterdam in 1631.

[*No.* 55]

"PORTRAIT OF A GENTLEMAN"

THOMAS DE KEYSER

He is dressed in black velvet short clothes and a large black hat. He wears a ruff around his neck and broad lace cuffs on his arms. Over his left arm and shoulder is thrown a cloak. On his left hand he wears a leather glove, and holds his other glove in the same hand. In his right hand he holds a walking stick. He has a light mustache. He is standing at the top of a flight of stone steps, on a platform which evidently is the entrance to the building back of him; a corner, showing ornamental architecture, is seen in the picture. In the background is a large stone building.

Sold in the collection of J. D. Bosch, Amsterdam, 1812, and J. H. Cremer, in Brussels, in 1868.

Panel, 11¾ *in. long by* 16¼ *in. high.*

[*No.* 56]

SIR EDWIN HENRY LANDSEER

English School

Born in London, March 7, 1802; died there October 1, 1873. He was the third son and pupil of John Landseer, engraver. Began to draw animals when very young, some of his sketches made when five, seven, and ten years old being preserved at South Kensington. When fourteen he became a student of the Royal Academy, and exhibited the next year "Heads of a Pointer Bitch and Puppy." He soon won an unrivaled reputation as an animal painter, and became A. R. A. in 1826, and R. A. in 1830. In 1850 he was knighted, and in 1855 received at the French exhibition the large gold medal, and in 1873 the medal at the Vienna exhibition.

[*No.* 56]

"THE PETS"

SIR EDWIN HENRY LANDSEER

A PORTRAIT of Lady Rachel Russell, with her favorite fawn, "Harty," is here given. On rising ground, which is very light and clear, the little girl stands holding a plate of food with which she intends to feed her fawn. Great anxiety is depicted on the child's face lest some of the food should be spilled. The manner in which she bends her knees to bring the plate even with the fawn's nose gives her a most charming pose. Her shoulders, face, and blonde hair are bathed in full light, and wild flowers fall from her reddish dress, which is raised about her waist. Beneath a yellow petticoat her red stockings can be seen. A cat is under the table playing with the end of a piece of blue ribbon tied around the fawn's neck. Two large trees stand out against a beautiful background of foliage of a warm, harmonious green.

Engraved by W. H. Watt. Painted and exhibited at the Royal Academy in 1834. Formerly in the possession of Rev. Lord Wriothesley Russell.

Canvas, 21 *in. long by* 26 *in. high.*

[*No.* 57]

BERNARDINO LUINI

Lombard-Milanese School

Born in Luino, 1475–80 or 1460–70; died in Milan after 1533. Called, by Vasari, del Lupino; pupil of Civerchio and of Leonardo da Vinci. His most important works in Milan are the frescoes in the Monastero Maggiore.

[*No.* 57]

"THE MYSTIC MARRIAGE OF ST. CATHERINE"

BERNARDINO LUINI

The Virgin appears near the middle of the picture holding the Child Christ in her arms. Over her head and shoulders is thrown a dark green cloak. The Child has a ring in its right hand and a ball in its left. The ring is being placed upon the second finger of the right hand of St. Catherine, which is held toward the Infant. To the right is another female figure. On the neck of the dress of the figure to the right is the following inscription: "S. Doratea Ora —"

From the collection of Comte Casali of Mantua.

Panel, 22¾ in. long by 28¼ in. high.

[*No.* 58]

JAN VAN MABUSE

Flemish School

Born at Mabeuge about 1470; died in Antwerp about 1541. Real name Jan Gossart or Gossaert. History painter. Admitted in 1503 to Guild in Antwerp, where he practiced until 1507, when he went to Italy and was the first artist of the Netherlands who visited that country. He was in Rome from 1508 to 1513 in the service of Philip, natural son of Philip the Good. Before he went to Italy he painted chiefly religious subjects.

[*No.* 58]

"MADONNA AND CHILD"

JAN VAN MABUSE

THIS is a bust of the Madonna with the Christchild in her arms. She has reddish blond hair, which falls over her shoulders. Over her head is a lace covering. A blue cloak thrown open at the neck envelops her form, and the one arm shown discloses a red sleeve.

Panel, 7½ in. long by 9¾ in. high.

[*No.* 59]

HANS MEMLING

Flemish School

Born at Mayence (?) about 1425; died at Bruges on August 11, 1495. Pupil of Rogier Van der Weyden.

According to a popular legend Memling was admitted as a sick soldier into the Hospital of St. John at Bruges after the Battle of Nancy, and in gratitude for the care bestowed upon him painted a celebrated wooden shrine to St. Ursula before October 29, 1489, with miniatures representing six scenes from the legend of the saint.

[*No.* 59]

"VIRGIN AND CHILD ENTHRONED"

HANS MEMLING

The Virgin rests on a seat at the right-hand side of the picture. She wears a red dress, and over her shoulders is a blue cloak. Her hair is of a reddish color. St. John, wearing a red cloak, is to her left, with the book, the cross, and the lamb. Landscape with a city in the distance.

From the collection of Rajicevitch, Beyamo, near Milan.

Panel, 14¾ *in. long by* 17¾ *in. high.*

[*No.* 60]

GABRIEL METSU

Dutch School

Born in Leyden in 1630; died in Amsterdam, buried October 24, 1667. Genre portrait painter. Son of, and probably first instructed by, Jacob Metsu. He was married in 1658, and took the freedom of the city of Leyden in 1659. He painted chiefly scenes from the upper classes of society.

[*No.* 60]

"THE LETTER"

GABRIEL METSU

A YOUNG woman, richly dressed in silk and velvet, and jeweled earrings, is seated at a table. Her jacket is edged with ermine, and the covering of her head — which is so arranged as to show a part of her front hair — is a soft, white drapery. The table is covered with a red embroidered cloth, and an inkstand and sheet of paper are before her. She slightly inclines toward the table, and her right arm and left hand are resting upon it. In her right hand she holds a quill pen, and seems ready to continue the interrupted letter. Her eyes have an amused yet interesting expression, contemplative of what she is writing. To the right is a spaniel looking up, as if waiting recognition.

From the collection of the Marquis Da Foss of Lisbon.

Signed in the upper left-hand corner: "G. Metsu."

Panel, 13 *in. long by* 15¾ *in. high.*

[*No.* 61]

GABRIEL METSU

Dutch School

[*No.* 61]

"WOMAN CLEANING CARROTS"

GABRIEL METSU

This picture represents a woman sitting at a table where she is cleaning carrots. A wooden pail stands in front of her with some carrots in it. Two carrots are lying on the table and one is in the woman's hand. There is a dish in front of her with three fishes.

Signed in the lower right-hand corner: "G. Metsu."

Panel, 9¾ *in. long by* 11 *in. high.*

[*No.* 62]

FRANS VAN MIERIS

Dutch School

Born at Delft, 1635; died at Leyden, 1681. He was one of twenty-three children of his father, who was a lapidary. In early youth he was apprenticed to a glass painter, Abraham Torenvliet, whose studio he abandoned for that of Gerard Dou, who called him the prince of his pupils.

[*No.* 62]

"BOY BLOWING BUBBLES"

FRANS VAN MIERIS

A BOY blowing bubbles is looking out of a window, and a woman is standing back of him. On the window-sill is a red hat with a feather, also a vase in which is a sunflower. Hanging up on the right-hand side is a bird cage. The painting is round at the top.
Signed inscription under window: "M.DC.LXIII."

Copper, 7¼ in. long by 10 *in. high.*

M·DC·LXII

[*No.* 63]

FRANS VAN MIERIS

Dutch School

[*No.* 63]

"PORTRAIT OF A LADY"

FRANS VAN MIERIS

Before a mirror stands a lady in evening costume apparently selecting the jewels she shall wear from the casket which an Ethiopian serving-maid holds in her hands. The lady's right hand is raised to her shoulder, and she studies the effect of the jewel which she holds in it. A rich wrap of crimson cloth and fur hangs over the chair in front of her, and a rich cloth or rug covers the table, on which are another casket and a letter. The face of the servant is raised as if expecting some directions. Through an arched doorway in the background a man is seen sitting at a table reading.
Signed in upper right-hand corner : "Mieris, 166."

Panel, 9½ *in. long by* 12¾ *in. high.*

[*No.* 64]

ABRAHAM MIGNON

Dutch School

Born at Frankfort, in June, 1640. Died at Wetzlar, in 1679. Taken to Holland in his twentieth year by Jacob Marrel, who placed him with J. Davidsz de Heem, who perfected him in the painting of flowers and fruits.

[*No.* 64]

"FRUIT"

ABRAHAM MIGNON

To the right of this subject is the stump of a small tree covered with moss. Around the bottom of it two snakes are entwined, and near by is a canteloupe, fastened to which is a snail. On top of the canteloupe is a bunch of grapes, and beside it are two lizards, one of which is on its back; also, a cucumber, an ear of corn, several peaches, and a quantity of citron and nuts. To the left are two mice. On a pedestal are grapes, citron, plums, and apricots; and at the top of the picture are a butterfly and three birds.

From the collection of Baron Pret, Antwerp.

Canvas, 28½ *in. long by* 35½ *in. high.*

[*No.* 65]

AERT VAN DER NEER

Dutch School

Born at Amsterdam, 1603 ; died there, November 9, 1677. Landscape painter. Was a friend of Cuyp, who occasionally supplied the figures in his landscapes, and an admirable painter of moonlight and twilight scenes. He represented for the most part canals with towns on their banks, lighted by the moon, and no other painter has depicted the lights and shadows incident to such scenes with so much truthfulness and clearness. He painted conflagrations also with equal truth.

[*No.* 65]

"DUTCH CHANNEL BY MOONLIGHT"

AERT VAN DER NEER

A DARK strip of ground, near the water-edge, introduces the foreground of this picture, and on it two fishing-nets are stretched, held by stakes. Between the nets is a withered tree, which forms a wonderful contrast with the reflection of the moon in the water. The river, bordered right and left with small houses, gardens, and a church, reaches out in the distance. The entire scene has the horizon for its background, where another church with steeple looms up. The moon shines brilliantly in the sky, and the artist has surrounded it with golden light and gold-fringed clouds, all of which are reflected in the eddying river near its banks. Numerous boats are sailing on the water.

Signed in lower right-hand corner: "A. V. N."

Panel, 16¾ *in. long by* 12½ *in. high.*

[*No.* 66]

AERT VAN DER NEER

Dutch School

[*No.* 66]

"TWILIGHT"

AERT VAN DER NEER

A SOFT, red tone covers this landscape. In the centre is a river winding its crooked way inland, with small towns on either side. In the foreground a man, woman, and little boy are shown; the former is arranging a net on stakes. To the left is a clump of large trees, and to the right several houses are seen, while cows and horses are shown in the distance.

From the Gervier collection; also from the Million collection.

Signed in the lower right-hand corner: "A. V. D. N."

Panel, 29½ *in. long by* 19½ *in. high.*

[*No.* 67]

EGLON HENDRICK VAN DER NEER

Dutch School

Born in Amsterdam, 1643. Died in Düsseldorf, May 3, 1703. Genre, portrait, and landscape painter. Pupil of his father, Aert van der Neer; then pupil of Jacob van Loo. His favorite and most successful subjects were elegantly attired ladies. He went to France in 1653, and later to Rotterdam, Amsterdam, and Brussels, and in 1687 to the Court of the Elector of the Palatinate, to whom, as well as to Charles II. of Spain, he was court painter.

[*No.* 67]

"LADY AND CHILD"

EGLON HENDRICK VAN DER NEER

A LADY dressed in white satin, her dress décolleté, occupies the centre of the picture. She has light hair, and holds her dress slightly raised with her left hand, while with her right she takes an ostrich plume of red color from her Ethiopian servant. Around her neck she wears a string of pearls. A little child has hold of her left hand, and is dressed in a blue gown which opens below the waist, showing the skirt beneath. Her neck is adorned with a coral necklace, and her head with a blue ostrich feather. A little spaniel runs playfully before them. In the background is shown heavy drapery over the entrance to the house, and a marble terrace with trees beyond.

Copper, 19¾ *in. long by* 22 *in. high.*

[*No.* 68]

ADRIAEN VAN OSTADE

Dutch School

Born in Haarlem; baptized December 10, 1610; died in Haarlem, April 27, 1685. Pupil of Frans Hals, and after 1640 developed under Rembrandt's influence. His family took the name of Ostade from a village now called Ostedt, in the environs of Eindhoven, whence his father, a weaver, removed to Haarlem, 1605. Adriaen at a very early age became the favorite pupil of Frans Hals. He married twice, and died a widower. He had many pupils, one of whom was the famous Jan Steen. He was not only an inimitable painter of rustic scenes, but also an excellent etcher.

[*No.* 68]

"THE OLD TOPER"

ADRIAEN VAN OSTADE

The subject is sitting by a rough, wooden table, and presents a mature appearance. His pipe and a pewter jug of liquor, together with a bowl, are beside him. He holds a glass in his left hand, and with his right points to it as though discoursing upon its merits. He wears a soft black hat, and from his general dress one would readily conclude that he belonged to the peasant class.

Smith's Catalogue Raisonné, Supplement, page 81, No. 6.

Collection, Goll van Frankenstein; also, collection, Pereire.

Signed in lower left-hand corner: "Ostade, 1651."

Panel, 7¼ *in. long by* 8½ *in. high.*

[*No.* 69]

ADRIAEN VAN OSTADE

Dutch School

[*No.* 69]

"THE SKITTLE PLAYERS"

ADRIAEN VAN OSTADE

On the outside of a small inn a number of peasants are sitting around a table drinking. In the doorway of the inn stands a woman, with a child in her arms, in conversation with a man with a jug in his hand, who is sitting beside the door. A man with a high soft white hat stands talking to one in a red jacket near the centre of the picture, and to the left a peasant is playing at skittles, while another watches him. In the background are a number of figures seated at a table under a tree by the side of the inn, and in the distance are other figures, a horse and cart beside a large tree, beyond which the church spire rises. Signed in the lower right-hand corner on bench: "A. V. Ostade."

Panel, 27½ in. long by 25½ in. high.

[*No.* 70]

ADRIAEN VAN OSTADE

Dutch School

[*No.* 70]

"DANCING TO MUSIC"

ADRIAEN VAN OSTADE

This scene exhibits a large grange or barn, in which eleven persons are assembled, two of whom are seated at a table in the centre. One of them, wearing a green jacket and cap, sits with his back to the spectator, and has his arm resting on the back of his chair. The attention of the gathering is directed to two musicians, one of whom is an old man playing a "hurdy-gurdy," and the other, a boy, playing a fiddle. On the opposite side of the group a half-tipsy individual is seated, leaning forward to light his pipe. Another man at the table faces to the front and wears a blue jacket; and still another stands with his hat raised in his hand. A dog, a pipe, and a variety of objects are introduced to give picturesque effect.

Collection Peter Loquet, Amsterdam, 1783; Collection Calonne, 1788; Collection Montaleau, 1802; Collection Van der Schrieck-Louvain, 1861; Collection Viardot, 1872; engraved by P. Le Rat; also, by Gilbert, for the Gazette des Beaux Arts; exhibited at the Royal Academy, 1880; Smith's Catalogue, Supplement No. 57.

Signed in lower right-hand corner: "A. van Ostade, 1643."

Panel, 23½ in. long by 17¼ in. high.

[*No.* 71]

ADRIAEN VAN OSTADE

Dutch School

[*No.* 71]

"DANCING IN THE BARN"

ADRIAEN VAN OSTADE

The picture here presented is the interior of a large barn, in which is gathered a bevy of merry-making boors. A man and woman are dancing to the music of a bagpipe, which is being played by a musician who occupies an elevated position to the right. In the foreground a man, wearing a blue coat, is holding a jug in his left hand, and offering a glass of beer to a companion, who raises his hat as he accepts it. A woman, partly hidden, stands beside them. She wears a red dress and white cap. A chair is also shown in the foreground, and beside it a little boy, wearing a large hat, is sitting. To the left, and near the wall, are three men, drinking and smoking. In the doorway, through which can be seen the landscape, three figures are shown.

From collection of Prince Demidoff.

Signed in lower left-hand corner: "A. Ostade, 1652."

Panel, 24 *in. long by* 25½ *in. high.*

[*No.* 72]

ADRIAEN VAN OSTADE

Dutch School

[*No.* 72]

"INTERIOR OF ROOM WITH MEN DRINKING"

ADRIAEN VAN OSTADE

The picture shows the interior of a room with six figures, — three in the foreground to the left and three in the background to the right. Two of the men in the foreground are sitting. One of them is smoking, and the other, who is without a hat, holds up a glass of wine in his left hand; the third leans over a bench or table, and is evidently in conversation with him. Four of the men wear hats. A window is shown in the rear, and a cage with a black bird in it hangs in the middle of the room. A door opens to the left.
Signed in the lower left-hand corner: "A. Ostade."

Panel, 10 *in. long by* 11½ *in. high.*

[*No.* 73]

ISACK VAN OSTADE

Dutch School

Born in Haarlem, baptized June 2, 1621 ; died there, buried October 16, 1649. Genre and landscape painter. Brother and pupil of Adriaen. His pictures which are of most value are his landscapes, with figures, in which his individuality found scope.

[*No.* 73]

"INTERIOR OF A STABLE"

ISACK VAN OSTADE

A LARGE rustic stable, with a fully saddled bay horse as a central figure, is here presented. Near the horse is a rack containing fodder, and a little to the rear is a servant at work with a shovel. In the background, to the left, a peasant's cart is shown against the wall; also a goat on a beam of wood lying on the ground. Around are a number of accessories, including a pitchfork, a tun, a bucket, and a basket, etc.

Collection, Alb. Levy, London; also, collection, Baron de Beurnonville, Paris.

Signed in lower centre: "Isack van Ostade, 164."

Panel, 23 in. long by 15¾ in. high.

[*No.* 74]

ISACK VAN OSTADE

Dutch School

[*No.* 74]

"THE ITINERANT MUSICIAN"

ISACK VAN OSTADE

In this picture the artist has presented a number of peasants congregated around the door of their cottage home, waiting for their frugal meal. They are supposed to have returned from a day's work, and noticing a passing musician with a flute, they stop him. He seeks to entertain them with the melody of his instrument, and they seem to listen attentively. In the foreground is a little boy wearing a green coat and a large hat. In front of him is another boy with a pink coat; to the left a man sits upon the ground and a woman stands in the doorway of the cottage. Two chickens are feeding in the vicinity, and a horse is drinking at a water-trough behind the group. In the distance a horse, cart, and several men are shown. A large tree stands in the centre of the picture.

Signed in lower left-hand corner: "Isack van Ostade, 1648."

Panel, 26 in. long by 18 in. high.

[*No.* 75]

JOACHIM DE PATINIR

Flemish School

Born either at Dinant or Bouvignes, on the opposite bank of the Meuse, about 1490; died before the 5th of October, 1524, and after 1519. He has been called the inventor of landscape painting so far as the North is concerned, but that is an exaggeration. It would be truer to say that he was the first Fleming to make his landscapes distinctly more important than the figures with which they are peopled.

[*No.* 75]

"THE APOSTLES AFTER THE CRUCIFIXION WORSHIPING IN A CAVE"

JOACHIM DE PATINIR

The picture represents the apostles after the crucifixion worshiping in a cave. There are five within and seven without the cave. To the right, one of them is seen sitting on a rock, while beside him another dressed in a yellow gown is seen to weep. On the left are four in a group and one about to enter the cave. On the top of the picture the Ascension is represented. Christ is robed in a blue gown, the shoulders of which are supported by angels. Angels also surround and support him from beneath. In the top part of the picture sits God, the Father, robed in white and red, and Christ, the Son, in a garment of light red. In the distance is a landscape with a river flowing through it on the right. In circles at the upper left-hand and right-hand corners the Birth and Resurrection are depicted.

In the lower right-hand corner is a crest with the following inscription: "Istz Gvot So Gebs Go."

Panel, 23 in. long by 24½ in. high.

[*No.* 76]

BERNARDINO DI BETTI (PINTURRICCHIO — Little Painter)

Umbrian School

Born in Perugia, supposedly about 1454; died at Sienna, December 11, 1513. His real name was Bernardino di Betti Biagi, sometimes also called Lo Sordicchio, on account of his deafness and the insignificance of his personal appearance. He almost always painted in distemper, and worked in the spirit of the Umbrian painters. He was all his life, says Charles Blanc, what Raphael was at twenty years old. In 1484 Pinturricchio became the partner of Perugino at Rome and worked with him in the Sistine Chapel.

[*No.* 76]

"PORTRAIT OF CÆSAR BORGIA"

BERNARDINO DI BETTI (Pinturricchio — Little Painter)

It is a portrait painted in half size, showing the bust of a man with long waving locks drooping on his shoulders. His jacket is of red stuff bound with black at the top, and above a white undergarment tied with a small cord. A fur cape rests upon his shoulders. On his head is a black hat turned up at the edge, with a white feather in it. Through the window is seen a landscape in the distance.

From the collection of Baron Lazzaroni in Rome.

Signed in the upper right-hand corner: "ÆTATIS SVÆ XXXII."

Panel, 8½ in. long by 11¼ in. high.

[*No.* 77]

PAULUS POTTER

Dutch School

Born at Enkhuysen, 1625; baptized November 20, 1625; died in Amsterdam, and buried January 17, 1654. Animal and landscape painter. Son and pupil of Pieter Potter. Family settled at Amsterdam in 1631, and in the following year Paulus went to study painting at Haarlem, under Jacob de Wet, the Elder.

[*No.* 77]

"THE RED BULL"

PAULUS POTTER

A YOUNG bull, standing a little obliquely from the front, with head turned aside, is the central figure. In the distance, and a little to the right, is a village, the church spire of which is the most prominent object. On the back of the panel is a writing in black, which is almost obliterated, but so much of it as can be distinguished, after translation, conveys the idea that this picture is the model of a bull which was painted for the Prince of Orange by P. Potter, 1648.

From the Hecht Collection, Paris.

Signed in the lower left-hand corner: "P. Potter."

Panel, 10½ *in. long by* 5½ *in. high.*

[*No.* 78]

PAULUS POTTER

Dutch School

[*No.* 78]

"LANDSCAPE WITH CATTLE AND FIGURES"

PAULUS POTTER

To the right are two cows lying down, and in the middle foreground a red cow drinking from a pool of water. Two other cows are on the hill to the left. One stands grazing; the other is lying down. A man and a woman are seated on the grass, and to the left a woman carrying a jug is coming down the hill. A row of five trees to the left on the middle background.

This picture is mentioned in Smith's Catalogue, part 5, page 144, number 64, as follows: "A Dutch gentleman and his wife enjoying the air of a fine summer evening. The view represents a hilly meadow with a pond in front at which a red cow is drinking. A row of tall elms adorn the summit of the hill, near which are seated the probable owner of the farm and his wife (these are supposed to represent the artist and his wife). On the right is a cow grazing, and behind them is another cow on the farther side of the pond. A peasant woman bearing a pitcher in her hand is approaching in front. At the bottom of the hill, at the opposite side, are seen two cows lying down together. A gleam of sun from a partially overcast sky evinces by the lengthened shadows the decline of day. Formerly in the celebrated collection of M. Lormier. Collection of Earl of Radstock, 1826. Exhibited in the British Gallery, 1821. Now in the possession of Messrs. Woodburn."

Signed in the lower right-hand corner: "Paulus Potter f. 1650."

Panel, 16 *in. long by* 14 *in. high.*

[*No.* 79]

ANDREAS PREVITALI

Venetian School

Born at Bergamo about 1480 (?); died there (?) about November 7, 1528. At the close of the fifteenth century he was known in Venice as Andreas Cordeliaghi or Cordella. He assumed the name of Previtali about 1515. His works are frequently confounded with those of Catena and Basaiti.

[*No.* 79]

"VIRGIN AND CHILD"

ANDREAS PREVITALI

The Virgin is sitting in the centre of the picture with the infant Christ on her left knee. She is looking towards her right, where the donor is kneeling in an attitude of supplication to the Christchild. The Virgin touches the top of the donor's head with the ends of her fingers, as if she were bestowing a blessing. In the background there is a landscape and part of the tower of an old castle; mountains in the distance. The Virgin wears a richly figured cloth over her head, and the color of the dress is deep red. A dark cloak is thrown over her person. To the spectator's right are the following words and letters: "Andreas. C. A. Disci. Iovanis Belini P." This picture was formerly in the possession of Count Picho Antonio Porto.

Panel, 30¼ *in. long by* 23¼ *in. high.*

[*No.* 80]

RAPHAEL SANZIO

Umbrian and Roman Schools

Born at Urbino, April 6, 1483 ; died in Rome, April 6, 1520. Pupil of Timoteo Vite. Early in the year 1500, was apprentice to Perugino. He was the second son and third child of Giovanni Santi and his wife, Magia Ciarla. His name of Sanzio is italianized from Sanctius, which in its turn was latinized from the patronymic Santi. His family name was Sante, Santi, Sanctius, or Sanzio. He went to Florence in 1504 and remained there perhaps a year, during which he painted a number of important pictures. In 1506, at the time when Leonardo da Vinci and Michelangelo were engaged upon their celebrated cartoons for the great hall of the Palazzo Vecchio, Raphael studied both, but especially those of Leonardo, who, together with Fra Bartolommeo, exercised great influence over him during his two years' residence in that city, which, with the exception of a short visit to Urbino and Bologne, lasted until the summer of 1508. During the twelve years of his life at Rome in the service of Julius II. and Leo X. Raphael accomplished a prodigious amount of work as painter, architect, sculptor, and archæologist. Leo X. made him inspector of all marbles dug up at Rome, commissioned him to make plans and elevations of her ancient edifices, and on the first of August, 1514, appointed him to succeed Bramante as head architect of St. Peter's.

[*No.* 80]

"THE HOLY FAMILY AND THE SPARROW"

RAPHAEL SANZIO

The infant Christ is here typified sitting on the lap of the Virgin mother, looking with fear at the bird which the infant St. John, who is being held by St. Elizabeth, is holding up to him. The sparrow seems possessed of a war-like temperament, and the infant Saviour appears intuitively to shrink from it. Both infants are nude. The Virgin is attired in a red, sleeveless dress, with white underwaist. A blue robe is thrown around her from her waist down. One bare foot shows from under the robe. St. Elizabeth is in a half-kneeling posture, and has a light brown robe about her. The right landscape shows a ruined temple, with trees, houses, and a church in the distance.

Belonged to the family Crossibili de Ferrare. From the collection of Prince Paskewitch.

Panel, 7⅝ in. long by 9¾ in. high.

[*No.* 81]

REMBRANDT VAN RIJN

Dutch School

Born near Leyden, July 15, 1607; died at Amsterdam, October 8, 1669. Pupil of Jacob van Swanenburch, Pieter Lastman, and Jacob and Jan Pinas. His father, Harmen Gerritsz, a miller, and his mother, Neeltgen Willems van Suyddtbroek, daughter of a baker, lived in a house situated in the Weddersteeg, near the Witte Poort, and there Rembrandt was born. Having little taste for books and a strong natural love of art, he naturally took to his work. He never left Holland, and in it visited only Dordrecht, Friesland, Gueldres, and perhaps Clèves. With his first wife, Saskia van Ulenburgh, whom he married in 1634, and who died in 1642, he lived very happily, and the portraits of her at Cassel, Dresden, and Berlin are among his finest works. They lived in a house at Amsterdam in the Breedstraat, where he collected many fine Italian and Dutch pictures, glass, armor, porcelain, etc. For fourteen years after Saskia's death, Rembrandt and his son Titus lived in this house, at the end of which time — as his affairs were hopelessly involved — it was sold by auction with its contents. For the remainder of his days the great artist lived in comparative poverty.

[*No.* 81]

"PHILEMON AND BAUCIS"

REMBRANDT VAN RIJN

This subject was doubtless taken from the works of Dryden by the master; but Dryden, no doubt, had access to Ovid, where the suggestion was first found. The story of the picture is that Jupiter and Mercury were one day wandering through Phrygia, asking for shelter among the natives, but, as foreign intruders, they received very little attention. Only a poor old couple, Philemon and his wife Baucis, hospitably invited them into their humble dwelling, where they served the finest fruit they could find and their only goose — which they had fattened with so much care — with great promptitude. During the repast the gods made themselves known to their hosts, and asked them what reward they wished for their excellent reception. The old couple knelt down and begged that they both should die at the same time. Their wish was granted, and Baucis was metamorphosed into a linden and Philemon into an oak. Posterity has preserved their names coupled together as the symbol of matrimonial affection. In treating the subject, Rembrandt has presented the scene almost entirely in clare-obscure. A single light brightens the interior of the peasants' cottage, the head of Mercury being in the dark and forming a vivid contrast. On the left a fire is burning on the hearth in the background. Jupiter's face is brilliantly illuminated; the light also falls on his dazzling dress.

Mentioned by Dr. Bode in his catalogue of certified genuine pictures by Rembrandt. Also in Smith's Catalogue, vol. vii. No. 194.

Mezzotinted by Thomas Watson, London, 1772.

Signed in lower left hand corner: "Rembrandt f., 1658."

Panel, 27½ in. long by 24¼ in. high.

[*No.* 82]

REMBRANDT VAN RIJN

Dutch School

[*No.* 82]

"PORTRAIT OF A RABBI"

REMBRANDT VAN RIJN

The Rabbi's face is turned a little to the left. His eyes are bluish gray, and the eyelids show the pinkish tint of old age. His nose is prominent, and his lips compressed. A heavy, full gray beard surrounds his face, and he also wears a mustache. A turban of black velvet, ornamented in front with a brooch, adorns his head, and around his neck a medallion is suspended. A dark cloak, trimmed with brown fur, hangs from his shoulders. His breast, which is partly covered with a crimson vest, ornamented with gold braid set with jewels, is also adorned with a fine linen tunic. His complexion is florid and shows perfect health. This picture is from the collection of Prince Demidoff, and was purchased by him at sale of Sir Philip Miles, Leigh Court, 1884, in whose possession it was for many years. Mentioned in "Catalogue Historique et Descriptif des Tableaux et Dessins de Rembrandt," by Eugene Dutuit, p. 47.

Panel, 20 in. long by 24 in. high.

[*No.* 83]

REMBRANDT VAN RIJN

Dutch School

[*No.* 83]

"RESURRECTION OF ST. LAZARUS"

REMBRANDT VAN RIJN

The saint is represented as rising from his sepulchre. The priests and attendants grouped about him seem to manifest great surprise at the sight. A young girl is kneeling in the foreground, while in the background the heads of five figures are shown in a group. The artist has thrown a bright light from the left of the picture, which strikes full upon the saint, and the reflection from it is apparent on several of the surrounding figures. The wall is hung with a hat, sword, a quiver with arrows, and a bow.

Panel, 14¾ *in. long by* 17¼ *in. high.*

[*No.* 84]

REMBRANDT VAN RIJN

Dutch School

[*No.* 84]

"PORTRAIT OF JORIS DE COULERY"

REMBRANDT VAN RIJN

This picture presents a captain in the Dutch navy at two-thirds length, with florid face surrounded by bushy dark hair. His eyes are brown, and he wears a dark mustache turned up at the ends, and an imperial. His coat is yellowish brown, and around his neck is a metal collar and shoulder-plate. His sword-belt is over his right shoulder, passing diagonally across his breast. In his right hand he carries an arquebuse, while his left rests upon his hip. It is spoken of by C. Vosmaer, of The Hague, in his book entitled, "Rembrandt, His Life and His Works," page 427, as follows: "Dr. A. Bredius, director of the Mauritshuis — the museum of old art at The Hague — found a will signed by Joris de Coulery, dated 1640, in which this picture is willed to his son."

It belonged to the Chevaliers Quarles van Ufford, of The Hague, for over a century, who received it into their halls through the marriage of an old and noble family of Dordrecht, who were heirs of the De Coulery family. For charitable purposes it was exhibited in 1867 in Amsterdam; at Arti et Amicitia, in 1881; at The Hague, with the collection of H. H. MM., the King and Queen of Holland, in their palace; and in 1882, in the exposition Neerlandaise de Beaux Arts Organisée au bénéfice de la Société Neerlandaise de Bienfaisance de Bruxelles.

Signed on the right-hand side: "Rt. van Ryn, 1632."

Canvas on panel, 33¼ in. long by 40½ in. high.

[*No.* 85]

SIR JOSHUA REYNOLDS

English School

Born at Plympton, Devonshire, July 16, 1723; died in London, February 23, 1792. Son of the Rev. Samuel Reynolds, master of the Grammar School at Plympton, St. Mary's, Plymouth. Went to London in 1741 as a pupil of Thomas Hudson, and after less than two years' study returned home and painted many portraits at a low price. In 1746 he began to practice in London, and in 1749 accompanied Commodore, afterwards Lord Keppel, in the ship Centurion, to the Mediterranean. At Rome he caught a cold while working in the Sistine Chapel, which made him deaf for the rest of his life. He returned to England in October, 1752, and settled in London, first in St. Martin's Lane. In 1768, on the establishment of the Royal Academy, he was chosen its first president and was knighted by George III. Upon the death of Allan Ramsay, 1784, he became principal painter in ordinary to the king. He died unmarried, and was buried in St. Paul's Cathedral near Sir Christopher Wren.

[*No.* 85]

"PORTRAIT OF LADY O'BRIEN"

SIR JOSHUA REYNOLDS

SITTING on a terrace or balcony, with her elbow resting on an immense urn, and her head on her right hand, Lady O'Brien seems to be looking into the future. She has a troubled expression, as if all did not go well with her. Her left hand falls on her right arm, and her hair, which is loose behind, has entwined her neck and fallen over her bosom. The drapery which rests on her shoulders partly covers the urn. In the right-hand background are folds of heavy dark red curtains, and the sky is seen to the left. The turrets of a castle rise in the distance.

Canvas, 39¾ *in. long by* 49¾ *in. high.*

[*No.* 86]

GEORGE ROMNEY

English School

Born at Dalton-le-Furness, Lancashire, England, December 15, 1734; died at Kendal, November 15, 1802. After acquiring a little knowledge of painting from Steele, a painter at Kendal, he supported himself by painting portraits in the north of England at two guineas a head until 1762, when he went to London. In that year and in 1763 he gained premiums from the Society of Arts for his pictures of "The Death of Wolfe" and "The Death of King Edward." In 1773 he visited Italy, and after a two years' absence established himself in London, where until 1797, when he removed to Hampstead, he divided public patronage with Reynolds and Gainsborough. His famous model was the notorious but beautiful Lady Hamilton, whose face he reproduced under many disguises.

[*No.* 86]

"PORTRAIT OF MRS. RALPH WILLETT"

GEORGE ROMNEY

This is a half-length portrait of Mrs. Willett sitting in a chair. She is dressed in a reddish brown gown with a white yoke, and a black lace fichu is thrown over her shoulders. A black band is around her neck. She wears a lace cap closely drawn and fastened under the chin. The countenance is quite severe, showing great determination in its possessor.

Canvas, 25 in. long by 30 in. high.

[*No.* 87]

PIETER PAULUS RUBENS

Flemish School

Born at Siegen, Westphalia, June 29, 1577; died at Antwerp, May 30, 1640. Pupil of Adam van Noort, Tobias Verhaegt, and Otto van Veen. From 1596 to 1600 he studied in Venice. In July, 1601, the Duke of Mantua, Vincenzo Gonzaga I., sent him to Rome to copy pictures for his gallery. He returned to Mantua in 1603. In March he was sent to Spain with presents from the duke to the king. In 1605 he went to Rome to continue his studies. In 1608 he returned to Antwerp on account of the death of his mother. October 13, 1609, he married Isabella Brandt, who died in 1626. On December 6, 1630, he married Helena Fourment, who was his niece by marriage. His two wives were the models for many of his paintings. Besides being a painter, Rubens was also a great diplomat. He acted as ambassador for negotiating between his own and other countries.

In 1633 his protectress, the Archduchess Isabella, died. This entailed much trouble upon him and greatly afflicted him. He also suffered much from the gout, but continued to paint with the same wonderful facility and power. The works of this great artist, many of which were wholly or partially painted by his scholars, after his designs, are between two and three thousand.

[*No.* 87]

"IXION AND HERA"

PIETER PAULUS RUBENS

Ixion and the phantom of Hera are seated on clouds at the right of the picture, while the goddess herself stands nude in the front with a peacock (the symbol of majesty) at her feet. Her back is toward the deluded king, and her manner expresses the pleasure she feels at the deception. Behind her a winged female with a fox's skin over her shoulder is raising the drapery to reveal the pair. Zeus, seated on Mount Olympus, is seen on the opposite side in the background, surrounded by light, while Amor with his flaming torch is hastening toward him.

Ixion was pitied by Zeus, but proved treacherous. He had a meeting planned with the wife of Zeus, but instead of Hera came a cloud similar to her, and deceived Ixion. This moment is represented by the picture. See Smith's Catalogue Raisonné, No. 846, page 249. The picture was also described in Wauter's "La Peinture Flamande," and is known as the best picture of all Rubens's mythological subjects.

The picture was till 1722 in the collection of Van de Amory, afterwards in that of Sir George Page, and also of Welborne Ellis Agar, Esq. Since 1806 it has been the principal piece of the Earl of Grosvenor's (Duke of Westminster's) collection, for whom it was bought by Stephen Bourgeois, and from whom it was in turn purchased by Mr. Yerkes.

Canvas, 98 *in. long by* 65 *in. high.*

[*No.* 88]

JACOB VAN RUISDAEL

Dutch School

Born in Haarlem about 1625; died there in March, 1682. Pupil of his father, Izack, and also of his uncle Solomon van Ruisdael. Joined the Guild of St. Luke at Haarlem, 1648. The figures and animals introduced in his paintings are by Berchem, Adriaen van de Velde, Wouwerman, Lingelbach, Vermeer, and Eglon van der Neer.

[*No.* 88]

"LANDSCAPE"

JACOB VAN RUISDAEL

A RIVER runs between two hills, one in the foreground and the other in the centre of the picture. Beyond to the right the hills are seen rolling to the horizon. On the right-hand side of the picture is a woman driving a laden mule, while behind her follows a small dog. To the left is seen the river with sailboats, and on the farther bank the roof of a church and the spire are seen above the trees.

Signed in the lower right-hand corner: "J. Ruisdael."

Canvas, 43 in. long by 32 in. high.

[*No.* 89]

ANDREAS DE SOLARIO

Lombard School

Born at Solario near Milan about 1458. Died about 1530. He and his brother, a hunchback and a great sculptor, frequently finished their different works of art together. He went about 1490 to Venice.

[*No.* 89]

"THE ANNUNCIATION"

ANDREAS DE SOLARIO

The Virgin is kneeling by a table covered with a green cloth, the angel kneeling in the foreground to the left of the Virgin. Through the open window a landscape can be seen. In the back of the room there stands a couch with large columns and curtains.

From the collection of Mr. Alcott Kay, Glasgow.

In a catalogue of the Burlington Fine Arts Club for an exhibition in 1898, the picture is described as follows: "On the right is seen the Virgin full face, kneeling at a table, her left hand resting on an open book; on the left the angel seen in profile kneeling on one knee and bearing a branch of lilies. Behind the Virgin a large canopied couch with green curtains. On the left a landscape seen through the opening. Lent by Arthur Kay."

Signed in the lower right-hand corner: "Andreas de Solario P 1506."

Panel, 31½ *in. long by* 30¼ *in. high.*

[*No.* 90]

JOHAN ADRIAENSZ VAN STAVERN

Dutch School

Born at Leyden. Date not known. Died there after 1668. Genre painter, painted hermits, old men, and women in a highly finished style like that of Gerard Dou, whom he closely imitated.

[*No.* 90]

"THE HERMIT"

JOHAN ADRIAENSZ VAN STAVERN

The scene here presented is the entrance to a rocky cave, and an old hermit sits near the entrance studying a book, which is resting upon a large boulder. Beneath the book a skull is shown, and beside it a lantern is lying on its side. The subject has his hands clasped, and is pursuing his studies intently. His flowing beard and white locks give him a saintly appearance.

Panel, 12 *in. long by* 14¼ *in. high.*

[*No.* 91]

JAN STEEN

Dutch School

Born at Leyden, 1626; died there February 3, 1679. Pupil of Knupfer, Adriaen Brouwer, Jan van Goyen. Lived for some time in Haarlem before 1648, when he was received into the Guild of Leyden. Went to the Hague in 1649, lived there until 1653, then again at Leyden, 1658 or 1659. Said to have kept a brewery at Delft, where he lived a short time, probably between 1650 and 1652. At various times from 1661 to 1669 he resided at Haarlem, in constant difficulties with creditors. His first wife having died in Haarlem, 1669, he married a widow, Maritje Herculens, in 1673. He stands foremost among the greatest Dutch painters of familiar life, which he illustrates with rare mastery, lashing the follies and vices of his day with keen satire.

[*No.* 91]

"THE SIESTA"

JAN STEEN

This picture is described in Smith's Catalogue Raisonné as follows: "A man and a woman seated at a table in front of a house with a vine growing against it. The former is occupied reading, and the latter is reclining her head on the table, asleep. A servant stands beside her, and a dog is seen under the table." Dr. Waagen, in his "Art Treasures in Great Britain," vol. N., page 391, gives the following description: "A man and his wife seated in a bower of vines before a house; they have dined, and the dessert is on the table. While the woman is nodding, the man has taken a book, and a maid is about to clear the table. The background is a landscape. The liveliness and characteristic point of the representation, the transparency of coloring, and equable and careful execution, place this among the choicest works of the master."
Collection of M. Smith van Alpen, Rotterdam, 1810; collection, Everett, 1886; and Royal Academy, 1886.

Canvas, 30½ in. long by 23 in. high.

[*No.* 92]

JAN STEEN

Dutch School

[*No.* 92]

"CHRIST DRIVING THE TRADERS FROM THE TEMPLE"

JAN STEEN

This picture contains many striking figures which illustrate the great originality of the artist, as well as his keen appreciation of human nature. Christ is the central object, and has just overthrown a table at which an old Israelite has been sitting with his desk and parchment, husbanding a strong box that contains his wealth. He is represented as thrown on his back on the floor beside his chest of money, while his little daughter tries to save the desk from a like fate. All around is confusion. The money-lenders are gathering up their coin in great haste; a woman hurries her eggs into a basket; a man climbs a ladder to get down his cage of birds; and a woman, with a pig under her arm and a jug in her hand, watches her opportunity to get out of the way. A rough-looking fellow carries a basket on his shoulder with one hand; with the other he holds a dead goose, and is ready to make his escape. One of the peculiarities of the picture is the manner in which Christ is portrayed — so different from the Italian school. The latter uniformly pictures him as of mild character, while the Dutch depict him as a master and severe ruler.

Collection of M. Malfait de Lille; Duchesse de Berry, Paris; Lemaitre, Paris; and G. Rotham, Paris.

Signed on the parchment, lying on the floor beside the money-box: "J. Steen 1675."

Canvas, 43 in. long by 31 in. high.

[*No.* 93]

JAN STEEN

Dutch School

[*No.* 93]

"THE FALSE PLAYERS"

JAN STEEN

This picture is called "Card Players" in Smith's Catalogue Raisonné, Supplement, page 503, No. 77, and is described as follows: "A company consisting of three women and a like number of men are assembled in a room. One of the former is seated at a table with cards in her hand, and on the left is a sharper, who is eyeing the cards of his adversary in a looking-glass held by a woman over the head of the dupe, and the latter is too intent on the game to observe it. Behind the former lady a young man sits smoking a pipe, and a jolly woman stands behind him. Painted in the artist's finished manner." Collection, N. Baille, Esq., 1831; collection, Charles Brind, Esq., and from the Odiot collection, Paris.

Panel, 19¾ *in. long by* 14¼ *in. high.*

[*No.* 94]

JAN STEEN

Dutch School

[*No.* 94]

"BOORS MERRYMAKING"

JAN STEEN

SMITH's Catalogue Raisonné, A, part ix., page 496, number 59, mentions this picture as follows: "A Village Fête." "This capital picture shows a rendezvous of about thirty villagers assembled in front of a small rustic ale-house in the vicinity of a Dutch town; the artist, nothing loath on such occasions, has introduced himself, with his wife and child, on the right of the foreground; the former, a jovial good-humored man, is seated on the ground, evidently joking with an old man of whom he is buying some shrimps; his wife, dressed in a crimson gown, sits on his left with a fine chubby boy at her breast, and behind them is their eldest son, quite delighted with his hat full of cherries. Between these are several couples dancing in a ring to the music of a hurdy-gurdy and a fiddler, the former played by a droll old fellow and the latter by a youth. The view here is bounded by a house in front of which are several peasants enjoying their pipes and pot. Over near a large tree in the centre may be noticed a well-dressed man shaking hands with a young woman. He is accompanied by an elderly woman and a portly gentleman, and the latter is raising his hat to salute him. In addition to these may be mentioned a gentleman on a gray horse in conversation with a lady on foot, accompanied by a child and a youth. Other groups are distributed in sections over the scene, extending to the entrance gate of the town. The effect is that of a fine evening."

This picture was painted in the zenith of the master's talents, and abounds with that variety of characteristic humor which yields so much entertainment to the curious observer.

Imported by Mr. Chaplin, who bought it in 1836 of a gentleman near Leyden, in whose family it had remained from the time it was painted. Bought by Mr. Arteria for Edmund Higginson, Esq., of Salt Marsh Castle.

Signed in the lower centre: "J. Steen."

Canvas, 70 in. long by 44 in. high.

[*No.* 95]

LAMBERT SUSTERMANN

Flemish School

Born at Liège in 1505; died there in 1566. His real designation was Lambert Lombard. He was a pupil of Mabuse, and afterwards traveled with Cardinal Pole to Italy, where he studied the pictures of Andrea del Sarto. On his return from Liège he opened a school which was largely attended, and was the means of diffusing his style through the Netherlands. He was also professor of architecture, engraving, numismatics, archæology, and poetry.

[*No.* 95]

"PORTRAIT OF A MEDICI PRINCESS"

LAMBERT SUSTERMANN

The picture is life size, three-quarter length. The princess is dressed in the conventional style of the fifteenth century, with the long pointed bodice and voluminous skirt. She wears a pearl necklace and ear-rings, with strings of pearls on her wrists. The large lace collar is characteristic of the period. In her right hand she carries a fan, and on her second finger wears a ring. Her left hand rests on the edge of a table.

Canvas, 35 in. long by 45½ in. high.

[*No.* 96]

DAVID TENIERS (the Younger)

Flemish School

Born at Antwerp 1610; baptized in the Church of St. Jaques, December 15; died at Perck, near Brussels, April 25, 1690. Pupil of his father. Was made court painter to Archduke Leopold Wilhelm, Governor of the Netherlands, and settled between 1648 and 1652 in Brussels, where he was received into the Guild in 1675. He was the prime mover in the foundation of the Antwerp Academy in 1663. Equally favored by Leopold Wilhelm's successor, Don Juan of Austria, who is said to have studied under him. He received important commissions from Philip IV. of Spain, and marks of esteem from Queen Christina of Sweden, and the great people in England and other countries.

[*No.* 96]

"THE LESSON ON THE FLUTE"

DAVID TENIERS (the Younger)

A GROUP of three persons — two men and one woman — is here shown. The woman is dressed in a pink bodice, dark petticoat, and light apron, and sits on a rock, holding a flute in her hand, while a man, with his left arm around her shoulder, instructs her in the manner of placing her fingers on the instrument. Sitting at her feet on the ground is a man holding a sort of a bagpipe. His red staff and cap are beside him, and his head is turned toward the pupil. Sheep are grazing in the distance, and farther on the village church rises above the shrubbery.

Signed in the lower right-hand corner: "D. T." in monogram.

Copper, 8 in. long by 9½ in. high.

[*No.* 97]

DAVID TENIERS (the Younger)

Flemish School

[*No.* 97]

"THE GUARD ROOM"

DAVID TENIERS (the Younger)

A YOUNG man with long auburn hair, dressed in gray vest and breeches, blue stockings, and yellow shoes, is conspicuous in the foreground. He is leaning toward a drum, which he is in the act of beating with a stick held in his right hand. His smiling face is turned a little to the right. His right stocking and shoulder, as well as his face and white cravat, are vividly illumined. On the right, in front of a large, delicate gray wall, a panoply of steel breastplates, helmets, and gauntlets is shown. To the left is a brown howitzer, mounted on a little chariot. In the background five soldiers are smoking near a vast chimney, and two others, with muskets on their backs, are directing their steps toward an outlet to the left. Doctor Waagen, in his "Art Treasures in Great Britain," Vol. N., page 387, describes this work as follows: "Teniers, interior of a guard-house. In the foreground a soldier trying to drum. A good picture, slightly but spiritedly treated in his scale of cool harmony."

Collection of Lord Heytesbury.

Signed in lower left-hand corner: "D. Teniers, F., 1643."

Copper, 20½ in. long by 16¼ in. high.

[*No.* 98]

DAVID TENIERS (the Younger)

Flemish School

[*No.* 98]

"TEMPTATION OF ST. ANTHONY"

DAVID TENIERS (the Younger)

This picture is described in Smith's Catalogue Raisonné, Part III. page 392, No. 500, as follows: "The saint is represented in the interior of a large cave, kneeling at his devotions, from which he appears to be diverted by a hag with horns, who is directing his attention to a pretty female with a glass of liquor in her hand. A crucifix, skull, book, and an hour-glass are on a table, and several other books lie on the ground. On the opposite side are two elfs singing, and a third is riding a grotesque animal. Many imaginary creatures are flitting about the place or crawling on the floor. Painted with admirable spirit and freedom of hand. Collection of Duc de Deux-Ponts, 1778; collection of N. Lapeyrière, 1824; now in collection M. Perigeau-Lafitte."
Engraved by Baron and Houston. Collection of twenty-two masterpieces, Gallery St. Donata, 1868; collection, Princess de Sagan.
Signed on the shoulder of cape of St. Anthony: "T."

Copper, 30½ in. long by 23½ in. high.

[*No.* 99]

GERARD TER BORCH

Dutch School

Born at Zwolle, between 1613 and 1617; died at Deventer, December 8, 1681. Pupil of his father. Painted in Amsterdam, and also in Haarlem, where he entered the Guild in 1635, under the influence of Frans Hals. Traveled through Germany, Italy, Spain, England, and France, and painted everywhere portraits and genre pieces. In 1646–48, at Münster, he became, through the favor of the Spanish envoy, the painter of the Diplomatic Circle. He followed the Spanish envoy to Madrid, where he painted the king and many courtiers and ladies. He returned via England and France to his native country, and settled at Deventer, where he obtained a citizenship in 1655. He afterwards became burgomaster. He was the inventor of the satin gown so much used by Mieris and Metsu.

[*No.* 99]

"THE GLASS OF LEMONADE"

GERARD TER BORCH

This production is simple in its arrangement, and interesting in its conception. A lady dressed in a yellow satin gown is the principal figure. She holds a glass of lemonade in her hand, and presents an air of expectancy. She wears a loose jacket trimmed with swan's-down, an ordinary dress, and a black covering for her head. A man with long flowing red hair sits opposite her, stirring the lemonade with a knife. The other prominent figure is a woman, who rests her hand on the shoulder of the younger woman. To the right is a table, upon which is a dark water-bottle and a dish.

Canvas, 24½ in. long by 29 in. high.

[*No.* 100]

ARTIST UNKNOWN

[*No.* 100]

"LANDSCAPE"

UNKNOWN

A LANDSCAPE is shown with a brown and white cow lying down in the foreground, while another stands behind. To the right are two pigs and some chickens. A woman is also seen milking a black cow. In the background is a wooden shed, and behind it a brick building with a tower. Trees are to the left.

Canvas, 26¾ in. long by 19½ in. high.

[*No.* 101]

ADRIAEN VAN DE VELDE

Dutch School

Born in Amsterdam, 1635 or 1636; died there January 21, 1672. Pupil of J. Wynants and Philips Wouwerman. Was employed to paint figures and animals in landscapes by Hobbema, Van der Heyden, Hakkert, Wynants, Verboom, and Moucheron. Showed even as a boy eminent talent, and after having left his master Wynants, studied figure drawing and further developed under the influence of Paulus Potter. He is almost equally important as a painter of figures in the landscapes of famous contemporaries.

[*No.* 101]

"LANDSCAPE WITH FIGURES AND CATTLE"

ADRIAEN VAN DE VELDE

This is one of Van de Velde's choicest works. A light brown cow is shown in the foreground to the right, standing in shallow water. Behind her is a dark brown cow with a light mottled head, rubbing it against a large tree. A woman with a blue dress and a red and white waist is seated on the ground holding a baby, while beside her sits a child in a red dress holding a little dog. To the left are two sheep lying down. A shed is also to be seen at the left. White clouds in the distance.

Panel, 18 *in. long by* 15 *in. high.*

[*No.* 102]

ADRIAEN VAN DE VELDE

Dutch School

[*No.* 102]

"NOON-DAY REST"

ADRIAEN VAN DE VELDE

The picture shows a man sitting, while a woman with a basket in her hand is standing beside him. A red cow with a white face is lying on the ground, and another cow behind it near a large tree. There are also two sheep, two goats, and a dog lying on the ground. Hills in the distance.

Panel, 12½ *in. long by* 15 *in. high.*

[*No.* 103]

WILLEM VAN DE VELDE (the Younger)

Dutch School

Born in Amsterdam in 1633 ; died at Greenwich, April 6, 1707 ; buried in St. James' Church, Piccadilly. In 1674 Charles II. granted him a salary of £100, for painting sea fights, which, with an equal pension granted his father, was continued by James II. He was the greatest marine painter of the Dutch School.

[*No.* 103]

"CALM ON THE BAY"

WILLEM VAN DE VELDE (the Younger)

A LARGE brig — with sails set waiting for a breeze — which is shown at the right, has been employed by the artist to emphasize his painted story. The embellishments embrace a small boat with a single sail; two fishermen in a boat, one of whom is about drawing in his net; two vessels with a single sail each, which lie close together, and four men in a fishing-boat rowing across the bay.
From the collection of N. Steinmeyer, Cologne.
Signed on the buoy: "W. V. Velde."

Canvas, 26 in. long by 20 in. high.

[*No.* 104]

WILLEM VAN DE VELDE (the Younger)

Dutch School

[*No.* 104]

"FIRING A SALUTE"

WILLEM VAN DE VELDE (the Younger)

A MAN-OF-WAR lies in the foreground with the saluting cannon protruding from her side; some officers in a pinnace are being rowed ashore. Merchant vessels are lying in the foreground. The sea is calm, and the whole scene suggests a soft and still atmosphere.

Signed in lower right-hand corner: "W. V. Velde, 1654."

Panel, 26½ *in. long by* 19¼ *in. high.*

[*No.* 105]

ANDREA DEL VERROCCHIO

Florentine School

Born in Florence, 1435; died in Venice, June 25, 1488. Pupil of Donatello. His real name was Andrea da Michele di Francesco de' Cioni. Besides being a painter, he was a sculptor and a goldsmith. Among his pupils were Leonardo da Vinci and Pietro Perugino. He died while at work on the statue of Colleoni on the Piazza San Giovanni e Paolo, of which he is generally conceded to be the sculptor.

[*No.* 105]

"MADONNA AND CHILD"

ANDREA DEL VERROCCHIO

On a background of flowers is shown the Madonna holding the Child on her knee. She wears a red dress, over which is thrown a black velvet cloak. Her right hand is extended around the little Christ, and her left hand rests on his right leg. In his hand he holds a bird.

Panel, 17¾ *in. long by* 23¾ *in. high.*

[*No.* 106]

ANTHONIE WATERLOO

Dutch School

Born at Lille about 1618; died at Amsterdam after 1673. Landscape painter, whose works are distinguished for facile treatment and faithful representation of nature. His aerial perspective is always good, trees and plants correct in color and of great variety. His pictures are not often seen out of museums.

[*No.* 106]

"IN THE FOREST"

ANTHONIE WATERLOO

A GROVE of trees, with massive trunks and dense foliage, which tell of their age, impresses the casual beholder. Looking beyond, one can see the adjacent fields, bathed in the soft light of a summer day, which present a beautiful perspective. In the foreground is a pool of water, upon the edge of which a number of cows have come to drink. The man in charge of the animals stands by and is talking with a woman mounted on a mule. In the upper left-hand corner a little of the sky is visible. The animals were painted by Weenix.
From the gallery of Prince Galitzin.
Signed in lower right-hand corner: "A. W."

Canvas, 39½ *in. long by* 28 *in. high.*

[*No.* 107]

ANTOINE WATTEAU

French School

Born at Valenciennes, October 10, 1684; died at Nogent-sur-Marne, near Paris, July 18, 1721. He entered the studio of Gillot, at Paris, in 1702, and was apprenticed to the decorative painter, Claude Audran III. Was received into the Academy, 1717. Meanwhile he had continued his studies in copying the masterpieces of Rubens and Paolo Veronese. His great reputation rests on his series of pictures of conventional shepherds, shepherdesses, dancers, and comedians. Painted with unrivaled freshness, grace, and charm. Many pictures were engraved by Thomassin, Cochin, and Cardon.

[*No.* 107]

"THE GARDEN PARTY"

ANTOINE WATTEAU

The scene presented in this picture is the entrance to a vast palace, where a large party of cavaliers and ladies are assembled. To the right is a continuation of the front archway, which is supported by columns of white and blue marble laid in blocks. Two statues of female figures, draped from the waist down, holding vases above their heads, are shown to the right. A number of people are seated to the right and left, engaged in conversation, and watching a lady and gentleman dance. The gentleman dancer faces to the front, and wears blue satin short clothes and a red hat; the lady is facing in the opposite direction, and is dressed in pink silk of the time of Louis XIV. Two youths are reclining on the marble floor to the left; a dog is in the foreground to the right, and a little spaniel is sporting at the feet of one of the ladies. A small greyhound is shown playing with two children near the dancers, and a fountain is made conspicuous in the background.

Canvas, 26¼ in. long by 21 in. high.

Note. — This picture was engraved by Scotin, and painted by Watteau for Mr. Glucq, Counsellor at the French Parliament. It was lost sight of for a number of years, and later we find it in the collection of Duke de Morny, the prime minister of Napoleon III., in whose possession it remained until his death. On June 3, 1865, it was sold, with the balance of Duke de Morny's collection, and afterwards went into the collection of Count Daupias. From there it went into the collection of the present owner.

[*No.* 108]

PHILIPS WOUWERMAN

Dutch School

Born in Haarlem ; baptized May 24, 1619 ; died May 19, 1668. Instructed by his father, also Jan Wynants. His first style in the brown tone, — his horses are heavy ; his second style is distinguished by the pure golden tone and the slender build of his horses ; and his third by the prevalence of a dull silvery tone.

[*No.* 108]

"THE WATERING PLACE"

PHILIPS WOUWERMAN

The foreground of this production presents a number of horses, conspicuous among which is one of light roan color, which is being led into a river by a man mounted on another horse, which is drinking. To the right, one of the horses has slipped sideways, and his mount is being thrown into the water; and still another, carrying a rider wearing a red cap, jumps out of the way, as also does a man bathing. To the left a man and a boy are astride of the same horse, and another horse is shown rearing, which gives life to the scene. Several mountains, a castle, trees, and an arched bridge adorn the landscape.
Described in Smith's Catalogue, vol. i. page 268, No. 240.
From collection of Holderness, 1802; collection of Earl of Breadalbane; from collection of the Imperial and Royal Chancellor, G. Preyer of Vienna.
Signed in lower left-hand corner: "Phls. (in monogram) W."

Panel, 20½ in. long by 15¾ in. high.

[*No.* 109]

JAN WYNANTS

Dutch School

Born in Haarlem about 1615; died about 1680. Landscape painter whose pictures are characterized by a certain prosaic truthfulness, fine aërial perspective, silvery-toned background, and careful execution of detail.

[*No.* 109]

"LANDSCAPE"

JAN WYNANTS

To the right are sandbanks which rise from the edge of the river. In the foreground are two men and a woman. One of the former carries a gun across his shoulder. Two men are fishing from the bank in the centre of the picture.

Signed in the lower right-hand corner: "J. Wynants."

Panel, 13½ *in. long by* 10 *in. high.*